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INDEX

PAGE

ADVERSARIA.

How Philip of Spain was once Saved. Eustace the Monk. The Fitton Family. The two Roxburghe Libraries (1703-1812). The Vice of Reading. Charron, his Book and his Admirers ... 113, 114

Answers to Correspondents 66, 132, 196, 260

Armour. Mr. W. Withall's Collection 182

AUTHORS.

Baillie-Grohman, W. A. Fifteenth Century Sporting Dogs 36

Calthrop, Dion Clayton, and Pownall, Gilbert. English Costume 167-171, 235-238

Clouston, R. S. The Brothers Adam. Parts I., II., and III. 31, 108, 212

Dolmetsch, Arnold. The Lute. Part II. 23

Farrer, Edmund, F.S.A. Portrait of a Gentleman (1613), possibly William Shakespeare 88

Flamand. Early Netherlandish Pictures in the Winter Exhibition 42

"G." John Voyez as Craftsman 84

Hardie, Martin.

George Morland. Part I. The Man and the Painter 156-163

,, ,, Part II. The Engravings ... 199

Hayden, Arthur. Some Sunderland Mugs 94

Hodgson, Mrs. Willoughby. Billingsley and Pardoe at Nantgarw 208

Jackson, Mrs. F. Nevill. Cravats 226

Lawlor, H. C., and Lawrence, W. T. Silver Lustre. Parts I. and II. 3, 148

Lees, Frederic. A Parisian Collection of Bells 144-147

Masse, H. J. L. J.

Some Notes on the *Forms* of Pewter Ware... 172-177

Some Notes on the recent Pewter Exhibition in Clifford's Inn Hall 115-119

Nevill, Ralph. Old-time Sport from Prints, Books, and Pictures. Part II. 77

Palgrave, Adam. Landscape in England 135

Radford, Ernest. Mr. Pyke Thompson's Collections in Cardiff 220

Sachs, E. T. The Real Lowestoft. Part II. ... 16

Turner, W. Eighteenth Century Adams Ware ... 69

Whitby, J. E. Brussels Exhibition of French Art of the Eighteenth Century 98

Williamson, Dr. G. C. The Collection of Pictures in the Hermitage Palace at St. Petersburg. Part I. 9

Bells, a Parisian Collection of. By Frederic Lees 144-147

BOOKS.

Bibliography of Books relating to G. Morland ... 163

Books, New and Forthcoming.

A series of volumes dealing with various branches of English Antiquities. By J. C. Cox, LL.D., F.S.A., etc.... 249

PAGE

BOOKS—*continued.*

Books, New and Forthcoming—continued.

Ackermann's Microcosm of London, 1811 (facsimile reprint) 248

Beaumont and Fletcher, Works of. By A. H. Bullen 189

Chaucer's First Folio (1532). Facsimile reproduction, with an Introduction by Professor Skeats .. 248

English Library 164

"Erratum" *re* Dictionary of National Biography. By Sidney Lee 248

Facsimile Reprints of the First Four Folios. Shakespeare... 164

History of Portrait Miniature. By Dr. Williamson 164

Lamb's, Charles, Letters. Ainger's Edition ... 164

Larger Mediæval Town Series 189

Life of George Romney. By Lord R. S. Gower ... 164

Lives of Royal Personages 164

Oxford's History. By Cecil Headlam 250

Paris and Its Story. By T. Ohey 250

Real Life in Ireland, 1821. Attributed to Pierce Egan (a reprint) 249

Rome. By Lina Waterfield (*née* Duff Gordon) ... 250

Romney: A Biographical and Critical Essay, with a Complete Catalogue Raisonné of his Works. By Humphrey Ward and W. Roberts 249

Ruskin's Works 189

Saracen's Head Library 164

Saxon and Norman Coinage of Wales 249

Swinburne's Works 189

Temple Dramatists 189

The City Companies of London. By Rev. P. H. Ditchfield, M.A. 189

The Hypnerotomachia Poliphili 189

Travels of Marco Polo 189

Work of the Wards. By Mrs. Frankau 249

BOOK NOTES.

Charron, His Book and His Admirers 114

French Revolutionary Literature. By Marat 121

Keats, John. Preface to 1st edition of Poems .. 250

Watts, G. F.

R. E. D. Sketchley 124

G. K. Chesterton 124

Books Received, Lists of 189

BOOK REVIEWS.

A Guide to the English Pottery and Porcelain at the British Museum 187

A History and Description of English Earthenware and Stoneware. By William Burton, F.C.S. ... 248

Artist Engraver 124

Bryan's Dictionary of Painters and Engravers. By Dr. Williamson 188

Chats on China. By Arthur Hayden 124

Greek Art. By M. Walter 124

Index

PAGE

BOOK REVIEWS—*continued.*
- Impressionist Painting, An Appendix to. By Wynford Dewhurst ... 187
- Little Gallery of Reynolds ... 124
- Neues Allgemeines Künstler, Lexicon. (New Dictionary of Artists.) By Dr. G. K. Nagler ... 124
- Old Silver Work. By J. Starkie Gardner, F.S.A. .. 239
- The Thirty-five Styles of Furniture. By Timms and Webb ... 186
- Whistler, James McNeill.
  - Recollections and Impressions of J. McNeill Whistler, and the Art of J. McNeill Whistler. By T. R. Way and G. R. Dennis ... 247
  - The Gentle Art, and Whistler as I knew him. By Mortimer Menpes 246
- Second-hand Book Catalogues.
  - Byron's The Deformed Transformed 250
  - Chippendale's The Gentleman and Cabinet Makers' Director ... 250
  - Six Centuries of European Literature and Art ... 250
  - Tennyson's In Memoriam ... 250

Casket. An Indian Gold and Agate ... 54

China. *See Pottery, Porcelain, and China.*

COLLECTIONS VISITED.
- A Parisian Collection of Bells ... 144-147
- Brussels Exhibition of French Art of the Eighteenth Century ... 98
- Hermitage Palace at St. Petersburg. Part I. Collection of Pictures in. ... 9
- Thompson, Mr. Pyke. Collection of Pictures in Cardiff 220

Correspondence. *See Answers to Correspondents.*

Costume, Early English. Parts I. and II. ... 167, 235

Cricket in 1830 ... 247

Cup of the Constable, The. Note on ... 53

Early Netherlandish Pictures in the Winter Exhibition 42

ENGRAVINGS AND COLOUR PRINTS. NOTES ON
- FitzWilliam, Lady Charles. By McArdell, after Reynolds ... 184
- Georgiana, Duchess of Devonshire. By T. Macklin, after Lady Diana Beauclerk ... 245
- Lyndhurst, Lady. By Cousins, after Lawrence ... 186
- Norton, Hon. Mrs. By Sir George Hayter ... 185
- Reviews.
  - Salmon Fishing on the Dee. By Herbert Sedcole, after Joseph Farquharson ... 54
  - Tickell, Mrs. By Thomas G. Appleton, after Romney 54
  - View of Salisbury Cathedral from the Avon. By Norman Hirst, after Constable ... 54

Erratum, *re* June Frontispiece ... 247

EXHIBITIONS VISITED.
- Bruton Galleries. War Sketches by Captain St. Leger 184
- Carlton Gallery. Old Masters ... 183
- Cheviot, Miss Lilian. Pictures and Studies of Horses, Dogs, and Cats ... 183
- Doré Gallery. Paintings by Wilhelm Funk ... 184
- Fine Art Society. Mrs. Allingham's Water-colour Drawings of English Country Life, and Venice 184
- Goupil Gallery. Miss Pike-Nott's Landscape Miniatures ... 184
- Graves Galleries. New Lancastrian Pottery ... 183
- Hanover Gallery. Salomon's Salvator ... 184
- Holland Fine Art Gallery. Dutch and Water-colour Drawings ... 184
- Irish Pictorial Art at the Guildhall ... 183
- Italian, at Earl's Court ... 183

PAGE

EXHIBITIONS VISITED—*continued.*
- Leicester Galleries.
  - Pictures of Holland. By Nico Jungmann ... 183
  - Water-colours of Japan and its People. By Mr. Elmslie ... 183
- Modern Gallery. Alston's Crystoleum Paintings ... 184
- Rembrandt Gallery. Whistler's Lithographs ... 184
- Victoria and Albert Museum. Morland's Works ... 184
- Welsh Bible Exhibition in the Cardiff Reference Library 247

Fifteenth Century Sporting Dogs ... 36

FURNITURE.
- Adam, The Brothers. Parts I., II., and III. ...31, 108, 212
- Cabinets.
  - A Nelson Relic ... 120
  - Flemish ... 181
- French Art of the Eighteenth Century at Brussels Exhibition ... 98
- Old Spinning Chair ... 182
- Tonquin Inlay Work ... 246

Grandfather's Clock ... 245

Hermitage Palace at St. Petersburg, The Collection of Pictures in. Part I. ... 9

Holy Family with St. Margaret, by Filippino. Note on 53

Lace. Cravats, various, including Bobbins Lace, Modern Needle Point, Venetian Point, etc. ... 226-232

Landscape in England ... 135

Louvre, New Acquisitions of the ... 50

Lustre, Silver. Parts I. and II. ... 3, 148

Musical Instruments. The Lute. Part II. ... 23

Napoleon Relics ... 121

Nelson Relic ... 120

Notes. (*Items, see under their various subject headings*) 49, 120, 178, 244

Old-Time Sport from Prints, Books, and Pictures. Part II. 77

PEWTER.
- Some Notes on the *Forms* of Pewter Ware ... 172-177
- ,, ,, recent Pewter Exhibition in Clifford's Inn Hall. Part I. ... 115

PICTURES, ARTICLES AND NOTES ON.
- Morland, George. Parts I. and II. ... 156-163, 199-207
- Portrait of a Gentlemen (1613), possibly William Shakespeare ... 88
- Thompson, Mr. Pyke. Collection in Cardiff ... 220
- Victoria and Albert Museum. Recent additions to the Art Collections ... 123-4

POTTERY, PORCELAIN, AND CHINA.
- Billingsley and Pardoe at Nantgarw ... 208
- Early Drinking Vessels ... 185
- Eighteenth Century Adams Ware ... 69
- Lowestoft, The Real. Part II. ... 16
- ,, ,, ,, Letter of apology to Professor Church from Mr. E. T. Sachs ... 244
- Ralph Toft Dish ... 178
- Silver Lustre Ware. Parts I. and II. By H. C. Lawlor and W. T. Lawrence ... 3, 148
- Some Sunderland Mugs ... 94
- Wedgwood Collection at Nottingham Castle (corrections)... ... 122
- Woffington, Peg. White Bow Porcelain Ornament ... 244

PAGE

Royal Badge of Charles I. 121

St. Bartholomew's Hospital. An appeal 245

SALES. *See heading, "In the Sale Room," page viii of Index.*

SILVER.
Chalice, A. Henry VIII. 49
Irish Hall-Marks (corrections) 122
Old Silver Work. Review of book 239
St. George and the Dragon 49
Silver Inkstand. A Nelson Relic 54
Silver Lustre Ware. *See under Pottery and Porcelain.*

PAGE

Sunderland Mugs. *See under Pottery and Porcelain.*
Sport. *See Old-Time Sport.*

Treasures of the Vintners' Company (corrections) ... 123

Vandalism in Public Libraries 249
Voyez, John, as Craftsman 84

Wedgwood at Nottingham Castle (corrections) 122
Woffington, Peg. Porcelain Ornament 244

ILLUSTRATIONS.

PAGE

Adam, The Brothers. *See Furniture.*

ALKEN, HENRY. Sporting Prints.
Fox Hunters 82
The Leap 83
Wild Duck Shooting 82

Armour. Mr. W. Withall's Collection. Demi-suit, *temp.* Charles I.; Elizabethan Demi-suit; German Black Demi-suit, *temp.* Henry VIII. 182

Aumonier, J. In the Fen Country 135

Bells. *See under Collections.*

Billingsley and Pardoe at Nantgarw. *See Pottery, Porcelain, and China.*

Bonington. Farm in Normandy 225

Boucher. La Bergère Ecoutée 106

Brooches. Voyez's Work. *See Voyez, John.*

Brown, Arnesby, A.R.A. The River Bank 136

BRUSSELS EXHIBITION OF FRENCH ART OF THE XVIII. CENTURY.
Clock. By Clodion 107
Gobelin Tapestry. The Feast of Ahasuerus and Esther 102
Portrait of Comtesse de Longeais. By Largillière ... 101
Statuary. La Baigneuse Assise. By Falconet ... 103

CALTHROP, D. C., AND G. A. POWNALL.
Costume of a Man from 1135-1154 166
,, ,, Woman from 1135-1154 234

Cameos. Glass Cameo, King George. By Voyez ... 84

Cameron, D. Y. The Bridge 141

Cardiff Castle 220

Casket, An Indian Gold and Agate 54

Cipriani. Maternal Love. After Bartolozzi 252

Clausen, G., A.R.A. The Rick-yard 140

Clock. By Clodion. At Brussels Exhibition 107

COLLECTIONS.
Bells. A Parisian Collection. Sonnettes, or Table Bells. Various 144-147
Pictures in Hermitage Palace at St. Petersburg.
Grinling Gibbons. By Kneller 11
Love unbinding the zone of Venus. By Reynolds 9
Mad Juliet. By Kauffman 12
Portrait of Boronzowa. By Romney 13
Virgin and Child. By Raphael 15
Thompson's, Mr. Pyke, Pictures in Cardiff.
A Rocky Landscape. By Varley 223
Biebrich on Rhine. By Turner 224

PAGE

COLLECTIONS—*continued.*
Thompson's, Mr. Pyke—*continued.*
Farm in Normandy. By Bonington 225
Golden Twickenham. By Cotman 224
Landscape. By Francia 225
The Ruined Farmhouse. By Turner .. 223
The West Gate of Cardiff. By Sandby 223
View of Morpeth. By T. Girtin 222
Watercress Gatherers. By F. Wheatley 221

"CONNOISSEUR" PICTURE POST CARDS.
Miss Barton; Countess Gower; Countess of Roden; Hon. Mrs. Howard. July Number.
Lady Suffield; Marchioness of Tavistock; Marchioness of Londonderry; The Lady of Ilkdale. August Number.

Costume of a Man. Period 1135-1154. Drawings by D. C. Calthrop and G. A. Pownall 166
,, ,, Woman. Period 1135-1154. Drawings by D. C. Calthrop and G. A. Pownall 234

Cotman. Golden Twickenham 224

COUSINS.
Colour Print. Lady Lyndhurst. After Lawrence. Frontispiece July.
,, ,, Lady Maria Theresa Lewis. After Newton. Frontispiece June.

Cravats. *See under Lace.*

Cricket Print 247

Cup of the Constable at British Museum 58

EARLY NETHERLANDISH PICTURES.
Philippe Le Bon. By Van der Weyden 43
Virgin and Child. ,, ,, ,, (attributed to Dierck Bouts) 45

East, Alfred, A.R.A. The Shepherds' Walk, Windermere 139

Empress Josephine. By J. B. Isabey. From *Bryan's Dictionary* 188

ENGLISH COSTUME.
Introduction. The Costume of Men between 1135 and 1154. The Reign of King Stephen. A page of illumination showing Costumes and Customs between 1135-1154; Boots, Shoes, Strapped Trousers; Diagram Figures to show manner of wearing clothes; Head-dress; Shepherds; Shirt, Tunic, Cloak, and varieties of Tunic Sleeves 168-171
Part II. The Costume of Women between 1135-1154. Various subjects 235-238

BURLINGAME PUBLIC LIB

PAGE

ENGRAVINGS AND COLOUR-PRINTS.

Anne Damer, The Hon. By T. Ryder, after Kauffman. Frontispiece May.
Dancing Dogs. Stipple engraving. By Gaugain ... 204
Duchess of Devonshire, The. By T. Macklin, after Lady Diana Beauclerk. Frontispiece August.
Lady Charlotte Fitz-William. By J. McArdell, after Reynolds 179
Lady Lyndhurst. By Cousins, after Newton. Frontispiece July.
Lady Maria Theresa Lewis. By S. Cousins, after G. S. Newton. Frontispiece June.
Maternal Love. By Cipriani, after Bartolozzi... ... 252
Mrs. Crewe. By T. Watson, after D. Gardner ... 47
Mrs. Irwin. By James Watson, after Reynolds .. 90
Mrs. Wilbraham. By T. Watson, after D. Gardner .. 16
Morland, George. Part II. The Engravings.
A Carrier's Stable. Mezzotint, by W. Ward ... 201
A Coast Scene. Mezzotint, by W. T. Annis ... 202
A View in Leicestershire. Mezzotint, by J. Ward... 200
Dressing for the Masquerade. Stipple engraving, by J. R. Smith 206
Portrait of himself. From a water-colour drawing, by T. Rowlandson... 199
The Farmer's Visit to his married Daughter in Town. Stipple Engraving, by W. Bond 205
The Fisherman's Hut. Mezzotint, by J. R. Smith... 203
Title-pages. Engraved from Sketches 207
Old-Time Sporting Prints.
A Country Race Course. By T. Jenkins, after W. Mason 77
Charging an Ox-fence (published by Humphreys, 1811) 80
Fox Hunters. By H. Alken 82
Mail Coach in a Flood. By J. Rosenbourg, 1827, after J. Pollard 76
The Chase. By Neagle, after Sartorious and Peltro 79
The Death. ,, ,, ,, ... 78
The Leap. By H. Alken 83
Topping a flight of Rails and Coming well into the next Field (published by Humphreys, 1811) 81
Wild Duck Shooting. By H. Alken... 82

FURNITURE.

Adam, The Brothers. Parts I., II., and III.
Adam, Robert. Portrait 31
Aqueduct, Ruins of 32
Armchair 110
Ceiling at the Savage Club 109
Chair, Ladder Back 218
Door of Temple 34
Doorway with Coloured Panels 212
Flower Stand 35
Harpsichord made for the Empress of Russia ... 112
Inlaid Sideboard Table 215
Sideboard designed for Messrs. Gillows 217
,, for Dining-room at Kenwood 216
Wine Cooler of Mahogany, with Brass Handles ... 219
Cabinets.
A Nelson Relic 120
Flemish Cabinet 181
Tonquin Inlaid Cabinet 246
Grandfather's Clock 245
Old Spinning Chair of Turned Wood 182

PAGE

Hayter, Sir G. Hon. Mrs. Norton 149
Hermitage Palace at St. Petersburg. Collection of Pictures. *See under Collections.*
Holy Family with St. Margaret. By Filippino Lippi... 30

Il Greco. Ferdinand II. of Aragon 52

Jenkins, T. Sporting Print. A Country Racecourse. After W. Mason 77

Kneller. Portrait of Grinling Gibbons 11

Lace. Cravats. Various 226-232
LANDSCAPE IN ENGLAND.
An Upland Pastoral. By Macaulay Stevenson .. 143
Hill and Vale. By Mark Fisher 138
In the Fen Country. By J. Aumonier 135
Richmond Castle. By Wilson Steer 142
The Bend of the River. By A. D. Peppercorn ... 138
The Bridge. By D. Y. Cameron 141
The Rick-yard. By G. Clausen, R.A. 140
The River Bank. By Arnesby Brown, A.R.A. ... 136
The Shepherds' Walk, Windermere. By Alfred East, A.R.A. 139
Through the Morning Mist. By Adrian Stokes ... 137
Largillière, Nicholas. Portrait of Comtesse de Longeais (at Brussels Exhibition) 101
Lippi, Filippino. Holy Family with St. Margaret ... 30
LOUVRE, THE. NEW ACQUISITIONS AT.
Ferdinand II. of Aragon. By Il Greco 52
The Virgin in Glory (Sketch for Ceiling). By Tiepolo 51
Lowestoft, The Real. *See under Pottery, Porcelain, and China*
LUTE, THE. Part II.
Concert, A 25
Dance Tune for the Lute, 1607 26
Fantasia for the Lute 26
Gaulter Jacques, the Lutenist. Portrait 24
Lesson for the Lute 28
Mace, Thomas. Portrait 23
Saraband and Gavotte 28
Song, Beginning of a 27
Volte, A Beginning of a 27

McArdell, J. Lady Charlotte Fitz-William. After Reynolds 179
Macklin, T. The Duchess of Devonshire. Frontispiece August.
Miniatures (2). By Voyez 87
MORLAND, GEORGE.
Part I. The Man and the Painter.
A Gipsy Encampment 160
Girl on a Seashore on a Windy Day 157
Indolence and Industry... 162
The Blind White Horse 159
The Deserter's Farewell 161
The Disconsolate and her Parrot (a Portrait of Mrs. Morland) 158
Wreckers 156
Part II. The Engravings. *See under Engravings.*
Musical Instrument. Harpsichord, made by the Brothers Adam for the Empress of Russia 112

NAPOLEON RELICS.
Napoleon's Sword 121
Snuff-box 121
Natoire, N. The Awakening of Venus 99

PAGE

NEAGLE, J. Spotting Prints.
The Chase. After Sartorius and Peltro .. 79
The Death. .. ,, . 78
NELSON RELICS.
Cabinet 120
Sheffield Plate Inkstand (a correction) 54

Peppercorn, A. D. The Bend of the River 138
PEWTER.
Exhibition of Pewter in Clifford's Inn Hall. Candlesticks, various; Flagon; Hanap of a Goldsmiths' or Locksmiths' Guild; Roman Tazza; Small Dishes 115-119
Forms of Pewter Ware. Bowls; Candlesticks, various; Ciborium; Cups and Chalices; Flagon; Foodbottle; Italian Dish; Salt Cellars ... 172-177
PLATES, INCLUDING ENGRAVINGS AND COLOUR-PRINTS.
Costume of a Man from 1135 to 1154. From an original Drawing by D. C. Calthrop and G. A. Pownall 166
,, ,, Woman from 1135 to 1154. By D. C. Calthrop and G. A. Pownall 234
Cup of the Constable at British Museum 58
Duchess of Devonshire. By T. Macklin, after Lady Diana Beauclerk. Frontispiece August.
Holy Family with St. Margaret. By Filippino Lippi... 30
Hon. Anne Damer. By T. Ryder, after Kauffman. Frontispiece May.
Hon. Mrs. Norton. By Sir G. Hayter. (Chatsworth House Collection) 149
The Awakening of Venus. By N. Natoire 99
La Bergère Ecouteé. By Boucher 105
Lady Charlotte Fitzwilliam. By J. McArdell, after Reynolds 179
Lady Maria Theresa Lewis. By S. Cousins, after Newton. Frontispiece June.
Lady Lyndhurst. By Cousins, after Lawrence. Frontispiece July.
Mail Coach in a Flood. By F. Rosenbourg, after J. Pollard 76
Maternal Love. By Cipriani, after Bartolozzi ... 252
Mrs. Crewe. By T. Watson, after D. Gardner ... 47
Mrs. Irwin. By J. Watson, after Reynolds 90
Mrs. Mills. By T. R. Smith, after G. Engleheart... 214
Mrs. Wilbraham. By T. Watson, after D. Gardner 17
Portrait of Boronzowa. By Romney 13
Portrait of a Gentleman, supposed to be Shakespeare ... 89
POTTERY, PORCELAIN, AND CHINA.
Billingsley and Pardoe at Nantgarw.
Cup and Saucer. By Pardoe 210
Plate. By Billingsley 209
,, By Pardoe 211
Swansea Cup and Saucer. By Billingsley 208
Bow Figure of Kitty Clive 187
,, ,, Peg Woffington Sphinxes 244
Caughley Porcelain, Specimens of 187
Early Drinking Vessels.
The Brixworth Cup 186
The Denzell Cup 186
The Pickering Cup 185
Urn found at March (Isle of Ely) 185
Eighteenth Century Adams Ware.
Blue Surface-jasper Vase. Classic Ferns in relief... 70
Bulb Vase. Bordered at top in olive green (rare) 74
Case of XVIII. Century Adams Ware. From Tunstall Museum 72

PAGE

POTTERY, PORCELAIN, AND CHINA—*continued.*
Eighteenth Century Adams Ware—*continued.*
Egg Cup, dark blue surface-jasper 73
Jug, cream stoneware. Old English figures at play 70
Jug, dark blue, solid jasper 69
Tablet, blue surface-jasper. Diana resting after the Chase 71
Teapot, solid jasper, dark blue 71
Tripod, solid jasper, dark blue, carved decoration ... 72
Wine cooler, cream stone vase 73
Lowestoft, The Real
Borders for Bowls and Basins 19
Borders for Tea Services 21
Coffee Pot 21
Decorations in Bowls and Tea-cups 20
Rose Leaves finely stencilled 21
Tea-cup, design in blue, red, and gold 16
Vases in colour 22
Plymouth. Dessert Tray and Goat, and early Bristol Sauce-boat 187
Ralph Toft Dish in Farnham Museum 178
Silver Lustre.
Part I. Coffee and Tea Services; Coffee-pot, Cup and Saucer; Communion Service; Goblets (various); Figure of Christ; Jugs; Tankards; Tobacco Jar; Toddy Set, etc. 3-8
Part II. Resist and Painted Ware. Bust of Child; Jugs (various); Goblets; Vases; Tea Set (Spode) 148-155
Stoneware Jug (British Museum) 248
Sunderland Mugs. Various Specimens 94-97
Tin-enamelled Lambeth Dish (British Museum) ... 248

Raphael. Virgin and Child 15
Rings (various). Voyez's Work. *See Voyez, John.*
Romney. Boronzowa, Portrait of 13
Rosenbourg, F. Mail Coach in a Flood 76
Ryder, T. Hon. Anne Damer. After Kauffman. Frontispiece May.

Sandby, Paul. The West Gate of Cardiff 220
Shakespeare. Supposed Portrait of 89
SILVER.
Chalice, Henry VIII. Silver Gilt 49
Old Silver Work. Illustrations from Catalogue of. Ewer; Incense Stand and Cover; The Pepys Porringer; Steeple Cups and Covers ... 239-243
Silver Lustre. *See under Pottery, Porcelain and China.*
SPORTING DOGS OF FIFTEENTH CENTURY.
English Sporting Dogs 37
Levrier or Greyhound 38
Mastiff 40
Running Hound and Spaniel 41
Sporting Prints. *See under Engravings.*
Statuary. Falconet. La Baigneuse Assise. (At Brussels Exhibition) 103
Steer, Wilson. Richmond Castle 142
Stevenson, Macaulay. An Upland Pastoral 143
Stokes, Adrian. Through the Morning Mist 137
Sunderland Mugs. *See under Pottery, Porcelain and China.*

Tapestry, Cobelin. The Feast of Ahasuerus and Esther. (At Brussels Exhibition) 102
Thompson, Mr. Pyke. Collection of Pictures in Cardiff. *See under Collections.*

BURLINGAME PUBLIC LIB

PAGE

Tiepolo. The Virgin in Glory. (Sketch for a Ceiling) ... 51

TURNER.

Biebrich on Rhine 224

The Ruined Farmhouse 223

Varley. A Rocky Landscape 223

Voyez, John, as Craftsman. Box; Brooches; Cameos; Pendant; Rings 84-87

PAGE

Watson, J. Mrs. Irwin. After J. Reynolds 90

WATSON, THOS.

Mrs. Crewe. After D. Gardner 47

Mrs. Wilbraham. After D. Gardner 17

WEYDEN, VAN DER.

Phillippe le Bon 43

Virgin and Child 43

Wheatley, Francis. Watercress Gatherers 221

IN THE SALE ROOM

PAGE

ARMOUR.

Breast and Back Plates and Helmet. French 17th Century 129

Italian, late 16th Century Suit 129

AUTOGRAPHS.

Ainger's, Canon, Collection 259

Bach, Johann 63

Bacon, Francis 63

Browning, R. 63

Byron, Lord 63

Clive, Lord Robert 63

Dickens, Charles 63

Elizabeth, Queen 63

Francis I., King of France 63

Garrick, David 63

Guise, Henry, Duke of 63

Hare, Sholto V., The late. Dispersal of Collection, including Nelson, Wellington, and Cromwell ... 195

Henry VIII. 63

Keats 63

Locke, John 63

Nelson, Lord 63

Newton, Sir Isaac 63

Rupert, Prince 63

Scott, Sir Walter 63

Sterne, Laurence 63

Swift, Dean 63

Tennyson.

A. L. S. 63

Charge of the Light Brigade, A portion of... ... 63

Wellington, Duke of 63

BOOKS.

Ainger, Canon. Dispersal of Library 259

Alken.

National Sports of Great Britain 62

Sporting Notions 62

The Ideas Accidental and Incidental to Hunting ... 62

Ayre, Rev. John. Dispersal of Library 127

Balfour's, Graham, Life 61

Bedford Literary Institute.

The Salisbury Hours (London, 1524) 256

,, ,, Missal (Paris, 1510) 256

Blackmore's Lorna Doone. 3 vols. (1869) 193

Blake's Visions of the Daughters of Albion 127

Boutigny, Levayer de, Tarsis et Zélie 60

Brodie, Sir Thomas Dawson. Dispersal of Library ... 59

Browne's, Sir Thomas, Religio Medici 61

PAGE

BOOKS—*continued.*

Browning, Mrs.

Pauline (1833) 255

Prometheus Bound (1833) 255

The Seraphim (1838) 255

Bunyan, John, The Original Warrant for Arrest of ... 128

Burns.

Autograph MS. of The Whistle, a Ballad (1791) ... 192

Poems. 2 vols. (1793) 257

The Cotter's Saturday Night 257

Bryan's Dictionary of Painters and Engravers. 2 vols. (1886) 255

Byron, Lord.

Autograph Letters and Miscellanea 193

Childe Harold's Pilgrimage (1812) 256

Five folio volumes in manuscript, written by J. M. Hodges for Lord Byron 256

Campbell, J. Dykes. Dispersal of Library 255

Carey. Life in Paris 62

Caxton.

Ryal Book (1487-8) 128

The Vitas Patrum (1495) 128

Cervantes. Novelas Exemplares 61

Challenger Reports 127

Chamberlaine's Imitations of Holbein 128

Chapman, George.

Homer. Original Edition (1598) 193

The Widdowes Teares (1612) 128

Colonna, Francesco. Hypnerotomachia 60

Corfield, Professor. Dispersal of Library 255

Crampton, William. Dispersal of Library 193

Curtes, Martin. The Art of Navigation 127

Curtis's British Entomology (1824-30) 193

Daniel, Samuel. Tragedie of Philotas (1687) ... 256

Darby, Francis. Dispersal of Library 255

Defoe. Robinson Crusoe 59

De Plurimis Claris Sceletisque (*sic*) Mulieribus (1497) 192

Dickens. The Strange Gentleman. A Farce ... 61

Dictionary of National Biography 255

Dorat. Les Baisers 60

Dove's Press. Paradise Lost 61

Dubravius, Janus. A new booke of Good Husbandry (1599) 193

Dunciad (1728) 192

Elizabethan Tracts 128

Elzevir's Pastissier François 128-9

Farther Adventures 59

Folk Lore Society's Publications, 50 vols. (1878-1902) 127

BOOKS—*continued.* PAGE

Ford, J. W. Dispersal of Library 192
Frankau, Mrs.
Eighteenth Century Colour Prints 255
Life and Works of John Raphael Smith 255
Germ, The 61
Goldsmith.
Autograph Letters (3) 193
Retaliation. 1st edition (1774) 193
The Deserted Village. 1st edition (1770) 193
The Haunch of Venison. 1st edition (1776) ... 193
The Traveller. 1st and 2nd editions (1765) ... 193
The Vicar of Wakefield 61
,, ,, 2 vols. (Salisbury, 1766) ... 257
Gribelin's New Book of Ornaments (1704) 193
Hayne, Rt. Hon. Charles Seale, M.P. Dispersal of Library 127-8
Henley, Mr. Dispersal of Library 61
Higgins, Alfred. Dispersal of Library 192
Holland's Herωologia Anglica 60
Holmes, Wilfred. The Fall and Evil Successe of Rebellion (1573) 193
Hood, Viscount. Dispersal of Library 127
Hubbard's Present State of New England 60
Imitatio Christi. Editio princeps (1471) 192
Isaac's The Fisherman's Bible 255
Jebb, Rev. H. G. Dispersal of Library 254
Jonson, Ben.
Chloridia, Rites to Chloris and Her Nymphs (1630) 128
His Part of King James, His Royall and Magnificent Entertainment (1604) 128
Kelmscott. Chaucer 127
Killigrew's Comedies and Tragedies 60
Kirkman, Francis. The Wits (1662) 257
Lamb, Charles.
John Woodvil (1802) 255
Prince Dorus (1811) 257
The Dunciad. 1st edition 257
Lilford, Lord. Coloured Figures of the Birds of the British Islands. 7 vols. (1885-97) 193
Lloyd's Poems on the Death of Priscilla Farmer (1796) 255
Lodge, Thomas. Rosalynde (1596) 256
Mace, Thomas. Musick's Monument (1676) 255
Marat, Jean P.
French Revolutionary Literature. Bulletin du Tribunal Criminel; L'Ami du Peuple: Le Moniteur Patriote 121
Works of. 31 vols. 127
Marston.
The Return from Parnassus (1606) 128
What you Will (1607) 128
Mason, Philip Brooks. Dispersal of Library 193
Milton.
Paradise Lost (1667) 256
,, ,, (Doves Press, 1902) 193
Mulcaster's Positions for the Training Up of Children 256
Parker, Henry. Dives and Pauper 61
Poems of the Sisters Brontë (1846) 255
Pope.
Essay on Criticism (1711) 256
Rape of the Lock (1714) 256
Rastall's Statutes (1598), with the signature "Wm. Shakespere" 128
Ratts Rhimed to Death. A volume of Rump Songs (1660) 256
Saxton, Christopher. Maps of England and Wales (1579) 192

BOOKS—*continued.* PAGE

Serious Reflections 59
Shakespeare.
A Second Folio 193
Arden of Faversham (attributed to) 256
Comedies, Histories, and Tragedies 256
Fourth Folio 127
The Merry Devill of Edmonton. A Play attributed to Shakespeare (1631) 193
The Second Part of Henrie the Fourth (1600) ... 128
Vortigern. A Play attributed to Shakespeare ... 192
Works of 60
Shelley's A Vindication of Natural Diet 128
Smith, Captain John. True Travels and Adventures and Generall Historie of Virginia, in one volume 256
Smollett's Adventures of Ferdinand, Count Fathom. 2 vols. (1753), uncut 127
Spenser, Ed. Faërie Queene (1590-96). 2 vols. ... 256
Steele's Christian Hero (1701) 256
Stevenson, R. L.
Admiral Guinea. A Play 61
Beau Austin. A Play 61
Deacon Brodie. A Play 61
Letters to his family and friends. Edinburgh edition 61
Macaire. A Play 61
Stonyhurst.
First Four Bookes of Virgil's Æneis 256
The New Life of Virginea (*sic* for Virginia) ... 256
Stopes, H. Dispersal of Library 193
Suite d'Estampes (1774-77). 2 vols. 255
Surtees. Jorrocks's Jaunts and Jollities 127
Thackeray.
The Exquisites 60
Vanity Fair 61
The Grete Herball. 1st edition (1526) 193
The Ibis (1859-1895) 193
The Rubáyát. 1st edition (1859) 257
The Second Part of Merry Drollery (*circa* 1662-3) ... 256
The Trip to Melton Mowbray 255
Turberville's Booke of Faulconerie. 1st edition (1575) 193
Valla's De Elegantia Latinæ Linguæ (1471) 192
Valturius, R. De Re Militari 191
Walton's Compleat Angler (1653) 255
Watteau. L'Œuvre d'Antoine. 2 vols. 128
Westmacott. The English Spy 62
Byron, Lord. Relics 256

China. *See under heading Pottery, Porcelain, and China.*
Clocks. *See the Tyrell Sale* 258
COINS.
Boston Church. Penny Token (1797) 129
Greek 195
Isle of Man. Proof Penny in silver (1758) 127
Murdoch. Dispersal of Collection, ranging from George I. to Victoria 64, 65
Proof pattern Halfpenny in silver (1723), and one in copper, same date 120
Yarmouth. A rare Penny Token. Boulter's (1796) ... 120

ENGRAVINGS.
Bond, W.
Miss Emily de Visne, afterwards Lady Murray. After J. Russell 254
The Woodland Maid (Lady Murray). After Lawrence 254

PAGE

ENGRAVINGS—*continued.*

Dawe, G. Right Hon. Charles Hope and Lady Charlotte Hope. After Raeburn 254
Fonce, Camille. Departing Day. After Heffner ... 254
Giller, W. Prince George's Favourites. After Landseer 253
Reynolds, S. W., and S. Cousins. H.R.H. Princess Augusta Sophia 253

FURNITURE.

Ashburton, Lady. Dispersal of Collection 62
Boulle Cabinet 62
Cambridge, H. R. H. the late Duke of. French Furniture 257
Chinese Lacquer Screen 62
Chippendale. Chairs and Settee 258
Duc de Dino. Dispersal of Collection 194
Firbank, Sir J. Thomas, M.P. Dispersal of Collection 194
Hayne, Rt. Hon. Charles Seale (the late). Dispersal of Collection 131
Hepplewhite. Satinwood Bureau 131
Louis XV.
Marqueterie Writing-table, mounted Ormolu, and signed L. Doudin 62
Suite of gilt Furniture 131
Louis XV. and XVI. Upright Marqueterie and Parqueterie Secretaires 131
Louis XVI.
Fauteuils, covered with Beauvais Tapestry 131
Parqueterie Commode, mounted Ormolu 62
Suites, gilt, covered old Beauvais Tapestry... ... 62
Work-table, oval 62
Louis Seize period. Suite of Furniture 131
Marlborough, The Duke of. Disposal of Furniture ... 194
Marqueterie Secretaire 62
Massey-Mainwaring. Dispersal of French Furniture... 257
Miscellaneous Sales 195
Stuart and Jacobite Collection 62
Thynne, Lord (the late). Dispersal of Collection ... 131
Tyrell, Mr. A. W. N. Carved Suite and Table ... 258

Hawkins, C. H. T. Miscellaneous Sale 195
Hodgkin Collection of Japanese Works of Art 64

Lace. Hotel Drouot, Paris. Miscellaneous 259

MEDALS.

African General Service. South Nigeria, with Bar ... 129
Naval General Service. Bars for Pelican, Gluckstadt, Lissa... 129
Peninsular.
6 Bars, including rare Maida Bar 129
14 Bars 129
Regimental and Volunteer.
2nd Batt. 78th Ross-shire Buffs (1809) 129
105th Regt. of Foot Volunteers of Ireland 129
20th Light Dragoons. Leipsic-Maida (1816) ... 129
52nd Oxfordshire Regt. (1808) 129

MINIATURES.

Bone, H. P., of Madame le Brun 129
Cambridge, H.R.H. the late Duke of. Dispersal of Collection 258
Cooper, S. 64
Cosway, R. 64
Dronais, F. H. Marquis de Beauharnais and his Wife 254
Engleheart 64

PAGE

MINIATURES—*continued.*

Hawkins, C. H. Dispersal of Collection 259
Holbein. Frances Howard, Duchess of Norfolk ... 195
Hope, William. By R. Cosway 129
Madame Elizabeth, Sister of Louis XVI. By Augustin 129
Petitot 64
Smart, J. 64
Tyrell, Mr. A. W. N. Dispersal of Collection ... 258

MUSICAL INSTRUMENTS.

Harps.
Queen Mary's 62
The Lamont or Caledonian 62
Violins. By Stradivarius 259
Violins (various) and 'Cello 195

OBJETS D'ART.

Ashburton, Lady. Dispersal of Collection 62
Bronzes. Figure of the Infant St. John 129
Cambridge, H.R.H. the late Duke of. Miscellaneous 257-8
Casket, Louis XIV., Black Boulle 129
Chatelaine and Watch 64
Etui, Louis XV. Panels of Moss Agate 64
Hawkins, C. H. Dispersal of Collection 258
Locket, English Sixteenth Century Gold 64
Massey-Mainwaring. Miscellaneous 257
Nécessaire, Gold, Louis XVI. 64
Needle Case, Gold, Louis XV. 64
Shuttle, Gold, Louis XVI. 64
Spy Glass, Gold, Louis XVI. 64
Statuette of Rousseau 129
Tablet Case, Gold, Louis XVI., bearing miniatures of Louis XVI. and Marie Antoinette 64

PICTURES.

Anonymous.
Aubrey de Vere, 20th Earl of Oxford. Portrait 55
Charlotte Compton, Baroness Ferrers, wife of George, 1st Marquis Townshend. Portrait 55
Henry, Earl of Oxford. Portrait 55
Lettice Knollys. Portrait 55
Portrait of a Gentleman 55
Sir Henry Paiton. Portrait 55
Sir Simon Harcourt. Portrait 55
Ansdell, R. The Vega of Granada 125
Beechy, Sir W.
H.R.H. Ernest Augustus, Duke of Cumberland, King of Hanover 253
H.R.H. Princess Augusta Sophia 253
,, ,, Elizabeth 253
,, George, Prince of Wales, afterwards George IV. 253
Portrait of Anne, Countess of Newburg 191
Bellini, Giovanni. The Madonna and Infant Saviour 125
Boucher, F. A Bacchante 125
Brekelenkam, O. A Musician pulling on his Boots 190
Burne-Jones, Sir E. Theseus and Ariadne 56
Cambridge, H.R.H. the late Duke of. Dispersal of Collection 253
Campbell, Captain Arthur. Dispersal of Collection ... 126
Canaletto, A.
Greenwich Hospital 253
The Courtyard of the Doge's Palace, Venice ... 59
Chardin, J. S. Still Life on a Table 191

PICTURES—*continued.* PAGE

Codde, P. A Family Group ... 190
Constable, John.
The Mill Stream, Flatford ... 126
The West End Fields near Harrow ... 126
Cooke, E. W. Venetian Fishing Craft on the Adriatic Shore of the Lido 126
Cooper, T. S.
A Landscape with Cows and Sheep 126
Cattle 125
Cattle and Sheep on the Cliffs near some old Cannon 191
Corbett, John. Dispersal of Collection 254
Cox, David.
A Cornfield, with Penmaenmawr in the Distance... 126
A Welsh Landscape 190
Bettws Church 126
Cross Roads 126
Crossing the Moor 126
The Old Turnpike, Bettws-y-Coed 126
The Rain Cloud, Carig Cenin, near Llandilo ... 126
Crofts, E.
Marlborough, after the Battle of Ramilies 254
Napoleon's Return from Moscow 126
Crome, J.
A Moonlight View on the Yare 56
A View on the Yare, Norwich, above the New Mills 56
De Heem, J. D. A Basket of Fruit, Utensils, and Still Life 125
Delen, D. van. Interior of a Palace 190
Deutsch, L.
The Guard 56
Meditation 126
De Witte, E. The Interior of a Church 190
Dresden, Mr. Edmond. Dispersal of Collection ... 125
Dronais, F. H. Portrait of Alexandre Vicomte de Beauharnais... 254
Dunlop, Mr. Walter. Dispersal of Collection ... 56
Durrant-Stewart, Mr. J. N. Dispersal of Collection ... 59
Duyster, W. C. A Group of Cavaliers 190
Etty, W. Love's Angling 59
Faber. John, Duke of Marlborough. A Drawing ... 258
Faed, T.
The Patron and the Patroness's Visit to the Village School 56
Peace in a Cottage 191
Fielding, Copley. View of Ben Cruachan over Loch Awe 59
Fildes, Luke. Jessica 254
FitzWilliam, Lady Charlotte. By Reynolds 184
Foster, Birket.
Flying the Kite 126
On the Shore, Bonchurch 59
The Stepping Stones 125
The Weald of Surrey 59
View on the River Mole 126
Village Inn 125
Fragonard, J. H.
A Dancer 126
The See-Saw 59
Fraser, S. H. Dispersal of Collection 190
Gainsborough.
A Head of a Lady 56
A Pastoral Scene 56
Duchess of Devonshire. Portrait 56
Frederick, Duke of York. Portrait 59

PICTURES—*continued.* PAGE

Gainsborough—*continued.*
H.R.H. William Henry, Duke of Clarence, afterwards King William IV.... 253
Portrait of David Garrick 190
,, Lady Mary Impey... 190
,, Mrs. Richards 59
,, Robert Adair 55
,, the Artist's Daughter 254
Queen Charlotte 253
Three Portraits of Maria Walpole, Countess Waldegrave, Duchess of Gloucester 253
William Pitt, Right Hon. Portrait 59
Gillott, Mr. Joseph. Dispersal of Collection 126
Giorgione. Portrait of a Lady 253
Goddard, J. Dispersal of Collection 254
Goyen, J. van. A River Scene 126
Graham, Peter.
The Fowler's Crag 126
Wind and Rain: A Storm in the Highlands ... 56
Greuze, J. B.
A Girl at Prayer 254
Head of a Young Girl 125
The Artist's Daughter 190
Greuze, J. B., and Madame Le Brun. Mdlle. Guimard. Portrait 125
Guardi, F. The Santa Maria Della Salute 125
Hall, F. Portrait of the Right Hon. W. E. Gladstone 191
Hawkins, Mr. C. H. T. Dispersal of Collection ... 59
Haynes, Mr. C. Seale. Dispersal of Collection ... 125
Heffner, K. Departing Day 254
Henner, G. H. A Girl Reading 191
Hobbema. A Woody Landscape 191
Hogarth, W. Portrait of James Quin 55
Holland, J. A Canal in Venice, with Bridge, Gondola, and Figures 59
Holman-Hunt, W. The Young Lantern-maker of Cairo 56
Hope, Adrian C. F. Dispersal of Collection ... 254
Hoppner, J.
Portrait of a Lady 55
,, a Young Girl 126
,, Maria Walpole, Countess Waldegrave, Duchess of Gloucester 253
,, Mrs. Fry 191
,, Mrs. William Dundas 254
Horsley, Mr. J. C., R.A. Dispersal of Collection ... 125
Hunt, W.
A Rustic Kitchen 125
Apple Blossom and Bird's Nest 126
Contented with Little 190
My Breakfast, or Anticipation 125
Primroses and Bird's Nest 126
The Sum 126
Huth, Mr. C. F. Dispersal of Collection 56
Israels, Josef. A Child with a Toy Boat 126
Janssens, C.
Lady Vere. Portrait 55
Dorothy Percy, Countess of Leicester 55
Kauffman, A.
Anne Montgomery, Marchioness of Townshend, and her eldest son. Portrait 56
Fortitude; Prudence; Temperance; and Justice ... 126
Kneller.
Audrey, Viscountess Townshend. Portrait 56
Frances Harrison. Portrait 56

BURLINGAME PUBLIC LIB.

PICTURES—*continued.* PAGE

La Thangue, H. H. Gleaners 191
Lawrence, Sir T.
Portrait of Lady Barry 126
,, ,, Miss Emily de Visne, afterwards Lady Murray 254
Portrait of Miss Juliana Copley, afterwards Lady Watson 254
Portrait of Miss Storr, of Blackheath 190
Leader, B. W.
Near Capel Curig, North Wales 191
Sand Dunes 254
Sunshine after Rain on the Llugwy 191
The Vale of Llangollen 126
Leaf, C. J. Dispersal of Collection 254
Lely, Sir Peter.
Eleanor Gwyn. Portrait 56
Horatio, 1st Viscount Townshend. Portrait ... 56
Mary Ashe, 2nd wife of Horatio, Lord Townshend. Portrait 56
Lely, A.
Portrait of Anne Hyde, daughter of Earl of Clarendon 56
Portrait of a Lady 56
Linnell, J., Sen. Meleager and the Calydon Boar ... 126
Lippi, Filippo. The Madonna 190
Mackenzie, James. Dispersal of Collection 126
Maris, J. A View in a Dutch Town 126
Marlborough, Duke of. Dispersal of Collection ... 191
Mason, G. Driving Geese 126
Metsu, G. The Blacksmith's Yard 190
Mierevelt, M. J. Horace, Lord Vere of Tilbury ... 56
Millais, Sir J. E.
Caller Herrin' 56
Time 56
Morland, George.
A Shepherd reposing with Dog and Sheep ... 59
A Woody Road, with Gipsies 126
Louisa 59
The Traveller's Halt 59
The Traveller's Repast... 59
Muller, W.
A Dance at Xanthus 56
Dolgarroc Mill, near Conway 126
Murillo. Sir Thomas de Villaneuva distributing Alms to Beggars 190
Murray, Miss G. L. Dispersal of Collection 254
Mytens, D.
Charles II. when a Boy 56
Henrietta, daughter of Charles I. 56
Nasmyth, P.
A View over a Bay 126
Woody River Scene 126
Nicol, Erskine.
Good News 56
Notice to Quit 254
The Lease Refused 56
Who'll trid on the Tail o' my Coat? 126
Orrock, James, R.I. Dispersal of Collection 253
Ostade, A. The Itinerant Musician 59
Phillip, J.
The Gaugers are Coming! 191
The Water Drinkers 56
Poynter, Sir E. J. Phyllis 191
Prout, S. A View in a Town, with Fountain and Figures 126

PICTURES—*continued.* PAGE

Raeburn, Sir H.
Miss Stewart, of Ballechin, wife of Mr. Charles Stewart, of Dalguise. Portrait 59
Portrait of a Boy in green Coat 191
,, Archibald Constable 191
,, Master John Hamilton Gray 254
,, Mrs. Pitcairn 254
,, Provost Pitcairn 254
,, Thomas Miller 59
Portraits of Right Hon. Charles Hope and Lady Charlotte Hope 254
Ramsay, A.
Portrait of a young Princess 253
Portraits of George III. and Queen Charlotte ... 253
Rembrandt.
Head of a Man 254
Portrait of a Gentleman 191
The Adoration of the Magi 191
Reynolds, Sir J.
Pastel Drawing of Anne Montgomery, Marchioness Townshend 55
Portrait of a Lady (a member of the Ducie family)... 59
,, George, 1st Marquis Townshend ... 55
,, George, Lord Ferrers, Earl of Leicester, and 2nd Marquis Townshend 55
,, James Murray, Esq. 191
,, Lady Gibbons 191
,, Lord John Townshend 55
,, Maria Walpole, Countess Waldegrave, Duchess of Gloucester 253
,, Right Hon. Charles Townshend ... 55
,, the Duchess of Ancaster 254
The Death of Dido 191
Richardson, T. M. City of Chiuse, Etruria 59
Roberts, David.
Chapel of the Convent of St. Catherine, Mount Sinai 126
The Giralda Tower, Seville 126
Romney.
Portrait of a Lady 254
,, a Young Lady 191
,, Catherine, Lady Abercorn 191
,, Georgiana Anne Poyntz, wife of Lord John Townshend 55
,, H. R. H. Princess Sophia Matilda of Gloucester 253
,, Lady Hamilton 254
,, Lady Hester Amelia de Burgh 191
,, Maria Copley 191
,, Sir Robert Strange 191
Rossetti, D. G.
Morning Music 56
The Bower Meadow 56
Roybet, F.
A Cavalier drawing his Sword 191
,, in a Red Cloak 191
Rubens, P. P.
Marie de Medicis. Portrait 56
The Madonna 191
Russell, J.
Pastel Portrait of Lady Frederick and Sir John Frederick 191
Pastel Portrait of Miss Emily de Visne, afterwards Lady Murray 254
Ruysdael. A River Scene 254

PICTURES *—continued.* PAGE

Schreyer, A. En Vedette 254
Scott, S.
Blackfriars Bridge and St. Paul's 191
Westminster from the River 191
Segoni, A. Napoleon decorating the Guards after the Battle of Marengo 191
Slindon Heirlooms, Dispersal of 191
Stark, J.
A Woody River Scene... 254
The Pond 191
Teniers, D. A Man in Green Coat playing a Violin 190
Titian. Philip II. of Spain. Portrait 125
Townshend Heirlooms, Dispersal of 55
Turner, J. M. W.
A River Scene, with Church, Figures, and Cattle... 126
A Sea Piece, with an Indiaman and Fishing Boats 126
A Swiss Lake Scene 59
Geneva 126
Jerusalem 125
Lake Nemi 126
Powis Castle 126
Rhodes 190
Whitehaven 56
Van Blarenberghe, H. D.
Old Paris 191
The Picture Gallery of the Duc de Choiseul ... 191
Van der Neer. A River Scene 254
Van Dyck, Sir A. Sir Roger Townshend. Portrait 56
Vanloo. Portrait of Audrey, Viscountess Townshend 55
Velasquez. Portrait of the Infant Don Balthazar Carlos 190
Verboeckhoven, E.
Driving the Sheep 254
Ewes and Lambs near the Coast 56
Ewes, Lambs, and Ducks 191
Ewes, Lambs, Goat, and Poultry 191
Veronese, P. The Death of Procris 125
Vincent, G. A Woody Landscape 191
Vinci, L. da. The Virgin and Child 126
Watteau, A. The Guitar Player Surprised 59
Wilkie, Sir D. The Spanish Mother 254
Wilson, R. The Destruction of Niobe's Children ... 57
Wint, P. de. A View near Ambleside 56
Wynants, J. A Woody Landscape 59
Ziem, F. S. The Riva dei Schiavoni, Venice ... 126
Zoffany, J.
Portrait of Maria Walpole, Countess Waldegrave, Duchess of Gloucester 254
,, Queen Charlotte 253
The Decoy (Scene from the Opera) 59
Persian Carpet (1289) 195

POTTERY, PORCELAIN, AND CHINA.

Duc de Dino. Dispersal of Collection 194
Firbank, Sir J. Thomas, M.P. Dispersal of Porcelain 194
Fountain Collection, Dispersal of. Including Celadon, Chelsea, Chelsea-Derby, Chinese, Dresden, Swiss, Nankin, Nantgarw, and Worcester ... 130-1
Gilbert, T. D., The late. Dispersal of Collection, including Bow, Bristol, Chelsea, Derby, Dresden, Sèvres, Worcester, etc. 194
Cambridge, H.R.H. the late Duke of. Dispersal of Collection 257
Hawkins, C. H. Dispersal of Collection 259
Hayne, Right Hon. Charles Seale. Dispersal of Collection, including Derby, Sèvres, and Wedgwood... 131

POTTERY, PORCELAIN, AND CHINA—*continued.* PAGE

Stanley, E. J., M.P. Dispersal of Collection ... 194
Tyrell, Mr. A. W. N. Dispersal of Collection ... 258
Chinese.
Egg-shell Plates 63
,, Plate and Saucer-dish 131
Famille Verte Oviform Vase and Cover 131
Old Celadon Vase, mounted ormolu 63
Old Cistern, King Lung dynasty 63
Derby Chelsea Dessert Service 131
Dresden.
Casket, oblong 63
Groups, various 194
Nankin.
Vases, oviform, cylindrical, and gourd-shaped, with Covers 63
Persian, Bottle 131
Sèvres.
Cabarets. Various 194
Dessert Service. Imitation of Sèvres 63
Ecuelle Cover and Stand 63
Oval Verrières 131
Spode. Miscellaneous 195
Swansea. Cabaret 194
Wedgwood. Plaques and Medallions.
Banks, Sir Joseph and Lady 63
Bridgewater, Duke of 63
George III. and Queen Charlotte 63
Medusa, The 63
Siddons, Mrs. 63
Worcester.
Dessert and Tea Services, etc. 194
Hexagonal-shaped Vases and Covers 63

SILVER.

Bacon Cup (1574) 62
Cambridge, H.R.H. the late Duke of. Dispersal of Collection 257
Chalice and Paten, early Irish (1652) 62
Charles II.
Porringers (3) (1674 and 1681) 130
Rat-tailed Spoons, a pair (1677) 130
Charles II. and James II. Toilet Service, complete, unique 130
Commonwealth. Cup and Cover (1653) 130
Cup and Cover, two-handled (1725). By Fleurant David 62
Elizabethan.
Beaker (1599) 130
Ewer and Cover, silver gilt rock crystal (1567) ... 62
Georgian. Candlesticks (4) (1773) 130
German.
Sixteenth Century Nautilus Cup 130
Seventeenth Century Tankards and Covers (2) ... 130
Sideboard Dish 130
Hayne, Rt. Hon. Charles Seale. Dispersal of Collection 130
Orrock, James. Dispersal of Collection... 258
Potato-ring, Old Irish (1760) 62
Queen Anne. Porringer (1714) 130
Scotch Quaigh, late seventeenth century 130
Townshend Heirlooms, Dispersal of 62
William III.
Monteith (1701) 130
Pronged Forks, a set (1694) 130
Rat-tailed Spoons (6) (1692-5) 130
William and Mary. Ewer and Cover (1691)... ... 130

SNUFF-BOXES. PAGE

Cambridge, H.R.H. the late Duke of. Dispersal of Collection 258

English. Various 64

Hawkins, C. H. T. Dispersal of Collection ... 63, 259

Louis XV. and Louis XVI. 64, 129, 258

Tyrell, Mr. A. W. N. Dispersal of Collection ... 258

STAMPS.

Canada. 12d. black (1851), skilfully repaired... ... 130

Cape of Good Hope. 1d. blue error, wood block (1861); ditto, scarlet 130

Dominica. 1d. on 6d. green (1886) 130

Great Britain. £1 (1874) brown-lilac. 1d. black (1840). 1s. green (1847-54). 4d. carmine (1855-7). 10s. grey-green (1874) 129

Grenada. Unused part sheet of 50 (1891) provisional 1d. on 2s. orange. 1s. deep mauve (1871), error "Shlliing" 129

India. 4 a. red and blue (1854) 130

Newfoundland. 6d. scarlet-vermilion (1857) 129

STAMPS—*continued.* PAGE

New South Wales.

Sydney view, 3d. green 129

,, 1d. carmine (1850-51) 130

St. Vincent.

5s. rose-red (1880) 129

1d. in red on half of 6d. (1881) 130

Switzerland. Zurich, 4 rappen black 129

Tonga. 7½d. green and black (1897) 130

Transvaal. 2½d. on 1s. green (1887-90), error "2/½" sur inverted 130

Trinidad. 1863 1s. bright mauve 129

Victoria. 1d. dull brick red, first issue 129

STUART RELICS.

Miscellaneous 258

Sword of Prince Charles Edward 62

TAPESTRIES.

Brussels. Five panels 62

Duc de Dino Sale of Burgundian Tapestry 194

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Hon.ble ANNE DAMER,

From an Original in the poſſeſsion of
the Right Hon.ble Gen.l Conway

THE HON. ANNE DAMER

By T. Ryder

After Angelica Kauffman

Pottery and Porcelain

SILVER LUSTRE PART I.

BY W. T. LAWRENCE AND H. C. LAWLOR

It may seem to some connoisseurs that more attention has been called to this form of pottery than its merits deserve; but to others, the marvel is that ware of such rare beauty and interest should have arrested for the first time a year or two ago, the attention of those numberless collectors who specialise in ceramics. We venture to predict, that, thanks in a great measure to the artistic renaissance generated in the public mind by THE CONNOISSEUR and journals with similar aims in view, this ware will now take its proper and deserved place in the front rank of English pottery. At the same time, the absence of historical or systematic treatment of the subject seems to us to render it desirable to give such an account as is rendered possible by research and the examination of many hundred specimens.

The application of a deposit of metallic platinum to the surface of pottery and porcelain to produce the effect known as "silver lustre," probably dates from the last decade of the eighteenth century. Platinum was brought to England from Spain in or about 1750, and chemists during the years 1760-1800 published many memoirs on the subject of platinum and its salts, the easy reductibility of which, with the consequent deposition of the metal on the walls of the vessel or crucible, cannot fail to have become known to chemists at an early period. The process is described in Shaw's *Chemistry of Pottery* (*Pottery Gazette*, re-issue, 1900, pp. 548, 551).

In the first of these articles we propose to deal only with such ware as presents an unbroken metallic surface, retaining for this the designation "silver lustre," and reserving for a second article an account of the patterned lustre or silver resist ware, and of the pottery and porcelain painted with the pigment.

John Hancock (born 1757, died 1847) "discovered and first put into practice the gold, silver and steel lustres at Messrs. Spode's manufactory at Stoke, for Messrs. Daniel & Brown, who were at that time decorating the ware produced by Spode."

In 1846 Hancock wrote to the *Staffordshire Mercury*:—

"In the notice of the death of Mr. John Booth, of Well Street, inserted in your last week's paper, it is stated that he was the inventor of lustre for earthenware. I beg to state that this is incorrect, as I was the original inventor of lustre, which is recorded in several works on Potting, and I first put it in practice at Mr. Spode's manufactory for Messrs. Daniel & Brown, and continued to make it long before Mr. Booth or any other person attempted to do so. . . . I shall be happy to furnish Mr. Booth's friends with proofs. . . . By inserting this you will oblige me, whose character, at the . . . age of 89, is at stake.

"JOHN HANCOCK, Etruria."

In this connection Shaw (*History of the Staffordshire Potteries*, 1829) writes:—"Mr. Hancock appears to have made the process of *Lustring* of little value to himself; for the recipe could be obtained from him by any person for a small sum of money. Hence the great number of persons engaged in the branch and the varied excellence of their productions."

(We possess an unmarked but unmistakeable Derby china inkpot,

No. I.—LARGE SHOW-PIECE 14 IN. HIGH

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No. II.—TOBACCO JAR, WATCH STAND, FONT, PIPE, AND OTHER RARE PIECES

of the circular shape, with holes for pens and receptacles for sand, tapers and wafers, gilded above, and lustred in silver round the body, with the exception of a landscape in front: this might well have been a trial piece.)

Shaw continues:—"The first maker of silver lustre, properly so called, was John Gardner (now employed by J. Spode, Esq.), when employed by the late Mr. Wolfe, of Stoke, and the next were Mr. G. Sparkes, of Slack Lane, Hanley; and Mr. Horobin, of Tunstall, now of Lane End. A person named Mr. John Ainsley introduced it at Lane End; and, since 1804, it has been practised, with varied success, through the whole of the district."

In 1810 Peter Warburton, a partner in the New Hall Pottery of Lane End, took out a patent "for decorating china, porcelain, earthenware and glass with native pure or adulterated gold, silver, platina

No. III.—THE COFFEE-POT IS MARKED "WILSON," AND THE CUP AND SAUCER "BAILEY AND HARVEY"

or other metals fluxed or lowered with lead or any other substance which invention or new method leaves the metals after being burned in their metallic state"; although we have never seen any pieces of plain silver lustre bearing the mark of this factory, which closed in 1825, a large resist plate is marked "Warburton" and a heart, impressed. Messrs. William Bailey and W. Batkins, whose works were in close proximity to the New Hall Pottery, were probably the first to develop the manufacture of silver lustre in marketable quantity. Though we have not been able to trace their patent, which does not appear in the published "Patents relating to Pottery and Porcelain," the style of this firm, with their claim as sole patentees, apparently under royal patronage, is shown on the large show-piece figured on No. i., and their name occurs occasionally on this ware, notably on some pieces in the Mayer collection at Liverpool; in Dr. Thorpe's collection Bailey's name appears on a cream jug, and as "Bailey and Harvey" on the cup and saucer illustrated in No. iii., and it is probable that ware was sent in large quantities from different Potteries to Bailey and other gilders for lustring.

Of Wedgwood's silver lustre there are several specimens in the Wedgwood Institute at Burslem and in the Hanley Museum. A fine coffee-pot with a seated figure on the lid, at present at the Victoria and Albert Museum, is marked "Wedgwood," as is a figure of a cupid with warm, red glow under the lustre, the property of the Rev. G. Skene. A year ago a service, consisting of a coffee-pot and six cups, all marked "Wedgwood," were offered for sale at Salisbury. Mr. Frederick Rathbone would be inclined, judging from the shapes, to attribute the Etruria* production to 1790-1810—he has seen, or had in his possession sixteen or eighteen marked specimens; but in Miss Meteyard's works, silver lustre is not mentioned, though there is an illustration of a "rare copper lustre Honey Pot."

Robert Wilson and his brother David, of Hanley, are known to have copied Wedgwood's Queen's Ware, black basalt and blue jasper, and it appears also imitated his lustre, for the coffee-pot shown on No. iii. is a replica of the one by Wedgwood in the Victoria and Albert Museum, and bears the name "Wilson," and there are other specimens in the Liverpool Museum; of these potters' work the large coffee-pot to the left, No. iv., is marked W impressed.

No. IV.—GROUP OF JUGS, TEA AND COFFEE WARE, AND FIGURE OF CHRIST

Other marked pieces in our collections include a candlestick, 14 in. high, marked "Spode"; a basket enriched with gilding, and marked "Minton"; a "pine-apple" jug, marked "Harley" (No. ii.), and a pair of 12 in. soup plates, lustred on cream ware, marked "J. E. Wileman"; while the candlesticks illustrated in THE CONNOISSEUR for June, 1902, are marked "Wood."

Figures and groups were produced by Ralph Salt, at Hanley, from 1830 to 1840. A Britannia with silver helmet and shield is stamped "Wood & Caldwell," this was the style of the firm from 1790-1818.

* But compare the date of Hancock's connection with the works.

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A small coffee-cup in Dr. Thorpe's possession bears an impressed anchor, similar to the Davenport mark; the communion service, mentioned later, bears an impressed star often found on Ed. Mayer's ware, letters impressed or expressed, figures and crosses frequently occur, but such marks are either workmen's marks, or series marks. Thus we find tea-pots* in different sizes marked R 1, R 2, R 3, and sets marked in each piece with the same number, *e.g.*, "57." The ware was certainly made by several Staffordshire potters; it may have been made elsewhere, notably in Yorkshire, a goblet being illustrated in the Kidson book on Leeds pottery—the Yorkshire potteries will however be mentioned in detail in the second article.

No. V.—COMMUNION SERVICE FLAGON, 10 IN. HIGH; CHALICES, 7 IN. HIGH

The body of the ware differs very considerably, some very fine pieces being of a deep chocolate to black colour, similar in feel, appearance, and fracture, to basalt; many other varieties occur, notably a coarser coffee-coloured earthenware, resembling aventurine, which was largely used for the commoner, though probably equally early specimens; the finest pieces were invariably turned or planed after being moulded. The glaze is generally dark brown, full and soft. Some specimens, notably Wedgwood and Wilson productions, were lined with a white flint glaze; a few pieces are lustred on the white glaze, *e.g.*, the coffee-pot, No. ii., and the communion service, No. v. Occasionally the body consists of a dead white porcelain, and examples of this are found in the tray, font, pig, pipe, and egg cups illustrated in No. ii. Some of these pieces were stocked by a London china house about eighty years ago, and were sold as of no commercial value in 1880; the two buckles in No. ii. are Scotch, on black glass or jet.

The method by which the metallic surface is obtained is a simple one; the ware, when glazed, is dipped into a bath containing platinic chloride and dilute spirits of tar; it is allowed to dry and is then baked for eight to twelve hours in an oven at 1,200° F., when the organic matter burns away, leaving a beautifully lustrous and fast deposit of metallic platinum on the surface. This produced, at all events on the dark body, a surface like polished steel, and in order to obtain the fine, silver-like colour the pieces were coated with oxide of platinum produced by sal ammoniac (ammonium platino chloride?) and fired in a muffle at a low heat; occasionally the platinum appears to have been mixed with the materials of the glaze and applied directly.

As the marks were frequently impressed on the ware before it was turned, it is easily understood that they were often entirely obliterated, and such as remain are often undecipherable owing to the full glaze and metallic pigment.

The Rev. G. Skene has a remarkable "freak" tea-pot with three spouts. His collection included forty-four pieces, among which we may mention a set of magnificent vases, obtained from the family of the manufacturer. These vases were characterized by indentations simulating dented silver. Many of the groups recalled Staffordshire figures; in some cases they were ornamented with colour, or a different dress material was emphasised by the use of "matte" or dead platinum. A few groups were in porcelain. An interesting piece was a "grotto pillar," used by the manufacturer to shew his customers examples of "grotto," or rough surface covered with platinum.

The finest effect is produced by the plain surface, as shewn in Nos. v., vi., vii., while the appearance of the chequered or "pineapple" jug in No. ii. is pleasing, and a variation from the vertical fluting appears successfully on the salt-cellar in the same

* A tea-pot thus marked in the Bethnal Green Museum is attributed to Rockingham; but as it is known that Messrs. Ridgway in 1826 introduced copies of silver plate, it seems more probable that the initial R stands for this factory.

No. VI.—COFFEE AND TEA SET, SALVER, CUPS AND SAUCERS

group. The goblets and loving-cups in Nos. vii. and viii. are beautifully made, possess fine smooth surfaces, and depend for effect on the elegance of their shape rather than on their decoration. The toddy set shewn in No. ix. is a splendid example of fluted lustre. It has remained in the possession of the family of its present owner for many years.

The silver lustre was brought out by the cottagers on occasions when the "best tea-pot" was demanded. There is some evidence that the goblets were used at funerals, and we believe that silver lustre chalices and patens are still in use in some country churches. A communion service consisting of a flagon and two chalices is shown in No. v.; the chalices, which stand seven inches high, show signs of usage, but are remarkable for the magnificent quality of the gold lining.

A variety of lustre known as "pelure," though possessing a perfect surface, presents, on close inspection, an appearance similar to orange peel;

No. VII.—GROUP OF GOBLETS AND TANKARDS

No. VIII.—TWO-HANDLED GOBLETS OF UNUSUALLY LARGE SIZE

it is supposed to be produced by means of manganese. The colour is that of polished nickel.

Within the last few years silver lustre, like all other ware which is much sought after, has been reproduced. Staffordshire has turned out tea sets of coarse heavy ware, with prominent handles, as well as Toby jugs, and tea-pots, cream-ewers, etc., while from Belgium come some large and handsome rose-bowls with raised scroll pattern. Gourd and melon shaped tea-pots are frequently met with, as is also a tea service in white china body with spiral fluting. By far the most successful attempts are those pieces produced by Mr. W. W. Slee, of Leeds; he employs a potter who originally worked at the Old Leeds Pottery, and produces most elegant and light candlesticks, figures, tobacco-jars similar to the Leeds lead boxes, puzzle jugs, and tea sets. Most of the designs are modelled after Leeds ware, while some are original. We understand that Messrs. Josiah Wedgwood & Sons, Ltd., are making experiments in the same direction.

Experience alone can guide us as to what to buy and what to avoid; the occurrence in different shops of the same shape in good condition should put us on our guard. The fact that a piece is coarse and heavy is no proof that it is modern, as many of the oldest specimens possess this characteristic, while on the other hand Mr. Slee's productions surpass in lightness the best specimens. We have, however, never met with "faked" examples, *i.e.*, ware that has been intentionally rubbed or chipped. During the last two years some earthenware has been made in the Potteries and sent to Sheffield to be electro-plated in silver, the plating is usually disposed in designs and patterns on colour. Much was expected from this process, but it has been found that the silver peels off, and this drawback has not so far been overcome. We understand no specimens were sold.

For some of the pieces shewn in illustrations in this and in our next article we are indebted to the kindness of Dr. J. F. Thorpe, of The Owens College, Manchester; E. J. Charley, Esq., of Seymour Hill, Dunmurry, and others.

(*To be continued.*)

No. IX.—LADIES' TODDY SET
The small jug used for port or claret, the second for hot water, the largest for the mixture, the bowl for sugar

Notable Collections

THE COLLECTION OF PICTURES IN THE HERMITAGE PALACE AT ST. PETERSBURG PART I.

BY DR. G. C. WILLIAMSON

THE Hermitage Gallery differs in very many respects from every other important picture gallery in Europe. The collection was founded by Catherine II. in a small pavilion attached to the Winter Palace, which was built by De la Motte, a French architect, in 1765. This pavilion was used by the Empress as a refuge from the cares and duties of her government, and hence was called by her "The Hermitage." Here she spent her leisure moments and her evenings in conversation with philosophers, men of letters, and artists. In 1775 she added a gallery for pictures in her pavilion, and in 1780 she increased the building by the addition of a theatre, which was joined to the other part of the building by an arch thrown over a small canal close by. In 1840, however, the entire building was re-constructed by Leo von Klenze, of Munich, who commenced to build the palace which now contains the collection of pictures. This new building was opened in 1852.

"LOVE UNBINDING THE ZONE OF VENUS" BY REYNOLDS

The gallery of pictures consists mainly of three great collections, first, that of the Marquis de Crozat; secondly, the great Walpole collection, which the Empress bought in 1779 for £35,000, and which includes the best pictures in the gallery; and thirdly, eleven works from the Choiseul gallery, which were bought for 107,000 livres. It was an unfortunate day for England when the Walpole collection left it. Lord Walpole's refined judgment and taste were

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so remarkable that if his gallery had been acquired by the nation, it has been wisely said, "Great Britain would have possessed the finest museum of pictures in the whole world." Nineteen of the best pictures in the Louvre, forty-four of the most valuable in the Prado, several very important ones at Vienna, and certainly the three finest in the Hermitage were in the Houghton Hall collection, and it may therefore be realised how much England lost when this famous collection was dispersed. At St. Petersburg there are ninety Italian pictures, seventy-five German, ten Spanish, and several English works, which were in Lord Walpole's gallery.

Since these collections were purchased, there have been other important additions to the Hermitage Gallery. Thirty-nine pictures from the collection at Malmaison formed by the Empress Josephine were bought in 1815 for about a million francs, many of them having been the chief treasures of some of the smaller German States, torn away from their original galleries by the ruthless hand of Napoleon. In that same year a series of Spanish works belonging to Mr. Coesvelt, a banker, of Amsterdam, were acquired for £8,700, and in 1817 Dr. Crichton, an English resident at St. Petersburg, sold seven fine pictures to this collection. At the death of Queen Hortense of Holland thirty of her best pictures were bought for 180,000 francs. The whole of the Barbarigo collection was bought by Nicholas I. in 1850, and several splendid Dutch pictures from the gallery of King William II. Nine Raphael frescoes were bought in 1861, and several Spanish works and two Italian ones were acquired from the Soult gallery. From the Winter Palace and other Russian palaces important works, such as the *Madonna Litta*, by Leonardo, and the *Madonna Conestabile*, by Raphael, were removed, and lately the best pictures from the Moscow Gallery were transferred to the Hermitage, and recent purchases in England from the Ashburnham and Castle Howard galleries were added.

It will, therefore, be seen that the two or three thousand pictures which form the great gallery of the Hermitage have been acquired from many sources, and represent the picked treasures of many collections. There are nearly four hundred pictures by Italian masters, more than a hundred by Spaniards, considerably over a thousand by Flemish, Dutch, and German painters, and nearly two hundred by French artists. The gallery is particularly rich in Spanish and Flemish works, having no less than twenty by Murillo, six magnificent ones by Velasquez and several more by his school, sixty by Rubens, thirty pieces by Vandyck, about forty by Teniers, and the same number each by Rembrandt and by Ruysdal and by Wouverman, together with a very long series by the French artists of the school which is represented by Watteau, Lancret, and Pater. In no other gallery, save the one in Madrid, is it possible to get so complete an idea of the merits of the Spanish school, in no other place can Rembrandt be so well studied, Vandyck is at his very best at the Hermitage, the smaller Dutch painters can be better studied there than in Holland, Rubens is seen to greater advantage than he is at the Louvre, and no other gallery is so rich in the choicest examples of Italian work. When, added to all this, must be mentioned the fact that no other gallery in Europe contains so many puzzling pictures, so many as to which one may weave theories of attribution, and puzzle for hours over peculiarities of style, it will be granted that a visit to the Hermitage Gallery is a very liberal education to the art critic.

The building, which is in the Greek style and is attached to the Winter Palace, the State residence of the Czar, forms a parallelogram five hundred feet long, with two large courts, and is approached by a splendid vestibule supported by ten great grey granite figures. The hall, from which rises the grand marble entrance staircase, is supported by sixteen monoliths of Finland granite, and round it, above the staircase, runs a gallery adorned with twenty figures carved in the same material. The picture galleries are on the first floor, as the whole ground floor is occupied by the unrivalled collection of antique sculpture, the treasures of gold from Kertch, and the galleries of drawings and engravings. One feature will strike the visitor immediately he enters the Hermitage, and that is that, owing to the gallery being an Imperial palace, the rooms of which are frequently used by the Imperial family, the etiquette is that of a Royal residence. It is obligatory on the part of the visitor to remove his hat and coat before he passes up the great staircase, and these articles of out-door attire, together with his umbrella or stick, are taken charge of for him by the attendant at the foot of the staircase. On reaching the galleries, the magnificent rooms in which the pictures are hung will at once attract attention. In no other gallery in Europe is a public collection housed in such superb rooms. They are very wide and very lofty, and the central floor space is occupied by huge vases, candelabra, and tazzas, which are carved from enormous blocks of rare minerals. There is no such violet jasper, there is no such malachite, and there are no grander examples of green granite, onyx, lapis-lazuli, porphyry, rhodonite, and agate as are to be seen in these splendid rooms. The gilding and decorating of the walls and ceilings are on a par with

GRINLING GIBBONS BY KNELLER

the objects which the rooms contain, and barbaric splendour, carried out absolutely regardless of cost, and with magnificently grand ideas, seems to be the keynote of the decoration of the Hermitage Gallery. The officials all wear the very ornate Imperial livery, and are remarkably courteous and attentive. The position of the Chief Director is one of very great emolument. He has a series of apartments in the Winter Palace, a country home and Imperial equipages, and servants at his command, and the rooms over which he is custodian are used by the Czar and his Court as the scene of great festivities, Court banquets, and State dances. No finer rooms for such purposes can be conceived, but the result of this use is not good for the pictures. The very great heat to which the rooms are frequently brought, especially on the occasion of Court festivities, has had an injurious effect upon many of the paintings, and some of the *tempera* ones are dry almost to the point of damage. The risk to such a collection is a very serious one, but no steps whatever can be taken to diminish it.

"MAD JULIET" BY ANGELICA KAUFFMAN

The Hermitage Gallery is one of the very few on the Continent which contains a special department for English pictures. It is, unfortunately, a very small department, containing only eight works in all, and these are by no means representative of the greatest masters of English art. Although there are

PORTRAIT OF BORONZOWA BY ROMNEY

certainly three pictures by Sir Joshua Reynolds, there is nothing by the greatest master of all, Gainsborough, and there is no example of Hogarth, Raeburn, or Hoppner, so that the little collection is not even representative of the greatest period of English art. Even the three pictures by Sir Joshua do not show him at his best, as they are subject pictures, and not portraits.

The finest is certainly the one which is called *The Snake in the Grass*, or *Love unbinding the zone of Venus*. It is a replica of the picture in the National Gallery, in which Cupid is seen untying the girdle of a young woman who half reclines on a bank, and who hides the right side of her face with her right arm. It has never been entirely finished, but is in far better condition than the finished portrait in the National Gallery, and reveals Reynolds's method of underpainting particularly well. There is another replica of this same picture in the Soane Museum, and there are others in the collections of Lord Wimborne and Lord Burton. The one in the Hermitage is the largest of all, and measures 50 in. by 42 in. It was painted between 1782 and 1784.

The chief picture by Reynolds, however, and that which is certainly one of his most magnificent works, although not perhaps one of his most pleasant, is called *The Infant Hercules strangling the Serpents*, and is an allegory of Russia vanquishing the difficulties which beset this youthful state. It was commissioned by the Empress Catherine II. from Sir Joshua, two years before his death, and the price paid was 1,500 guineas. The President was to choose his own subject, and he has represented the Infant Hercules in a saloon of Amphitryon's palace, stretched upon a lion skin in a gilded cradle, strangling the serpents sent by Juno, who is to be seen with her peacocks in clouds in the upper part of the picture. The little Iphicles is running away in terror, and Amphitryon is recognising the son of Jupiter, while Tiresias, who bears the face of Dr. Johnson, is foretelling the future of the hero. The picture was painted in 1787, and measures 119 in. by 116 in. A representation of the figure of the Infant Hercules belongs to Earl Fitzwilliam, and a grisaille sketch for the whole picture was in the Sedelmeyer collection, and a representation of the Infant Hercules belongs to Lady Burdett-Coutts, while another full length picture of the infant with the serpents, painted in 1788, was in Lord Northwick's collection. The Empress was exceedingly pleased with the picture, and with the two copies of Sir Joshua's discourses, one in English and one in French, which he sent with it. Immediately after it had arrived, the Empress sent her ambassador to wait upon the President and to present him with a gold snuff-box with her portrait upon it, encircled with large diamonds. He also left with the President a copy of the following letter:—

"Monsieur le Comte Woronzow,

"I have read—and I may say with the greatest avidity—the discourses pronounced at the Royal Academy of Arts by Sir Joshua Reynolds, which that illustrious artist sent me with his large picture. In both productions the most elevated genius may easily be traced. I recommend you to give my thanks to Sir Joshua, and to remit to him the box I send, as a testimony of the great satisfaction the perusal of his discourse has given me, and which I look upon as perhaps the best work which was ever written upon the subject. My portrait, which is upon the cover of the box, is of a composition made at my Hermitage, where they are now at work about impressions on the stones found there. I expect you will inform me of the large picture of the subject of which I have already spoken to you in another letter. Adieu. I wish you well.

"Catherine, St. Petersburg,
"March 5, 1790."

It is probable that the large picture which is referred to in this letter is the third great work of Sir Joshua which is now at the Hermitage, and which was painted, as was *The Snake in the Grass*, for Prince Potemkin. This work is also unfinished, and the shadows are laid on in a green tone, preparatory to their receiving the warm glazing which was to follow. The picture represents the Roman Pro-Consul armed and helmeted, surrounded by his officers, seated in a curule chair near his tent. In front of him, Allutius in red holds by the hand his *fiancée*, who, dressed in white and ornamented with diamonds, kneels before him. Near by is her mother in mourning, having a cup full of golden coins, and close at hand is a young girl in white, bearing a golden vase. An old man, the father of the bride, stands close by, raising his hands towards heaven. Sir Joshua was paid 500 guineas for this picture, but for many years it was entirely lost sight of after it reached the Hermitage. Mrs. Lowther, daughter of Lord Wensleydale, whose husband, the Hon. W. Lowther, was at that time Chargé d'Affaires at the English Embassy, interested herself in striving to find this picture, and told me the story of its discovery. No one at the Hermitage knew anything about it, but she was convinced from the sight of an old inventory that at one time it had been in the gallery, although it had never been framed. The

Emperor Nicholas gave her permission to make a thorough search, and she personally visited every room in the Winter Palace and in the Hermitage, in search of this picture. It was at length discovered in a lumber-room, rolled up and put away behind a great deal of rubbish, and it had been entirely forgotten for over seventy years. It was promptly shown to the Emperor, who had it framed and hung, and the important work, which measures 93 in. by 85 in., is now to be seen in an excellent position. The authorities of the gallery call it *The Lowther Picture*, and are never tired of speaking of the energetic English lady who re-discovered their treasure. It is believed to have been purchased by the Empress Catherine from Prince Potemkin for a very much larger sum than he had given the artist for it, and by reason of the insistence of his Royal mistress that the picture might be sent at once, it was delivered at the Hermitage before it was completed.

Near to it hangs a landscape by Thomas Jones, a Royal Academician, who was born in 1730, entered the Academy in 1771, and died about 1790. The landscape, which represents Dido and Æneas, is undoubtedly the best work that Jones ever did. It was painted in 1769, and is almost equal to the work of Wilson. The figure of Æneas is really that of Mr. John Hamilton Mortimer, a pupil of Reynolds. Jones was in Rome from 1750 to 1768, and he painted this picture for the Hermitage as soon as he had returned home. His work is very little known, although three at least of his landscapes were engraved. This picture was engraved by Bartolozzi.

There are two portraits by Kneller in the gallery, one a very fine oval of John Locke, the celebrated metaphysician, and another of the wood-carver, Grinling Gibbons. The one of Locke was painted in 1697. Both of these portraits came from the Walpole collection.

Another portrait is of Abraham Van der Dort, in black, and is the work of William Dobson, the pupil of Vandyck, who was born in London in 1610, and died in 1646. He was painter to Charles I., and was called the "English Tintoretto." Van der Dort was the keeper of the pictures and miniatures of Charles I., and he wrote the catalogue of the collections. He committed suicide in 1640, being overcome with grief at being unable to discover a special treasure which the King had given him to take care of, and which he had put away so carefully that when it was wanted he could not find it.

The last of the English portraits represents Oliver Cromwell, and was painted by another of Vandyck's pupils, Robert Walker, in 1657. It belonged at one time to the Duc de Vendôme, the natural son of Henry IV., King of France, but it is not known how it came into the possession of the Hermitage Gallery. It is really only a sketch for a large picture.

In the Winter Palace is a fine portrait by Romney of Boronzowa, a remarkable picture of a man wearing the star of an order. This work is about to be transferred to the Hermitage collection.

A picture by Angelica Kauffman, one of the only two ladies who ever became Royal Academicians, is likewise about to be removed to the Hermitage Gallery. It is called *The Mad Juliet*, and is a very fair example of her sentimental work.

VIRGIN AND CHILD BY RAPHAEL

(*To be continued.*)

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THE REAL LOWESTOFT PART II.

BY E. T. SACHS

As I commenced by saying, it is one of the most remarkable of situations that, just one hundred years after an English factory had ceased to exist, we are beginning to recognise what was manufactured at it, despite the fact that thousands of examples of its ware were to be found for the seeking. There is now no longer any excuse for mistaken identity, for, although the body was one commonly in use at the time and the decorations were inspired by other models, the individuality of the factory came out in the way the potting, glazing, and decorating were brought into combination. Whilst this individuality is stamped upon the blue and white ware it is much more pronounced in the coloured. In their blue decoration they practically never got away from the Chinese influence, but in their colours, although at first under the same influence, they broke away from it and developed something more distinctive of their own, though probably not originating with themselves.

Although some specimens are strongly suggestive of experiments in paste, and with a dozen articles on the table one might think one detected three or four different bodies. I am inclined to attribute most of the apparent divergence, but not all, to the glaze, for in the unglazed fragments it is difficult to detect any difference, save in extreme cases. For instance, one fragment I possess is a bluish grey body. I have said that for the blue pieces a very blue glaze is used. For pieces intended for colour, although a cobalt foundation for the design was laid under the glaze, which was a very general practice here as elsewhere, the glaze took a greenish hue, varying in intensity so as to be in some cases practically unnoticeable. It is always difficult to give verbal descriptions of effects of colours, and the best I can do is to compare the appearance of the glazed body of the bulk of the Lowestoft coloured tea ware to the shell of a duck's egg, on the pale side. Much of the ware, especially that made at a later period, is much whiter in appearance, though a dirty white, whilst some, which carries upon it the most expensive decoration, attains to the dignity of cream white. But these are exceptions: the duck's egg simile will stand for most.

At first the tea-cups were small. Four early ones before me measure from $2\frac{15}{16}$ in. to $3\frac{1}{8}$ in. across. Later on they increased to $3\frac{1}{2}$ in., but the factory did not make diversions in the direction of the abnormal sizes, such as were affected by Worcester and Derby. The potting of these early cups was nothing to boast of, the body being thick, the surface irregular, and the bottom rim badly finished. In addition the glaze was generally cloudy or streaky. With rare exceptions the Lowestoft tea-cups which I recognise as such were handleless.

The earliest coloured pattern I have met with is

No. XIII.—TEA-CUP DESIGN IN BLUE, RED AND GOLD

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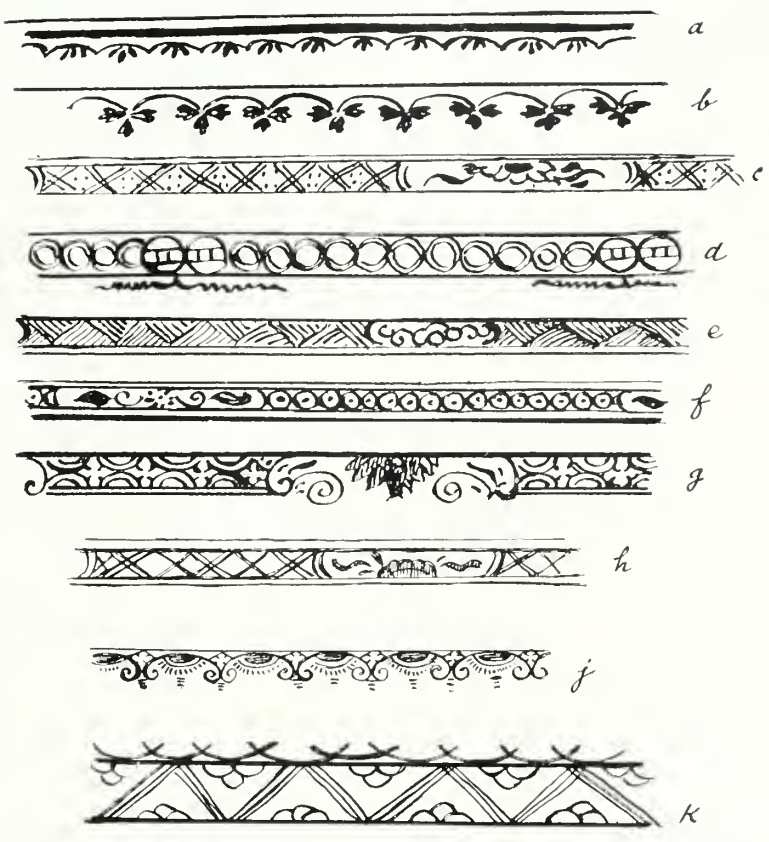
Mrs. Wilbraham.

shown in No. xiii., the design on a cup being given in projection. As will be seen, it is taken from the Chinese, severely Anglicised. The darker portions are in cobalt under the glaze, the lighter portions and the shading being in red. Land is indicated by a wash of very pale red. In addition to the colours, gilding had been employed, but it was evidently of inferior quality, for it has not stood the test of time. Lowestoft proved itself equal to some creditable gilding not long afterwards. A good example is the design shown in No. x. This, in a small way, is an historical piece, for it was purchased from a descendant of that Redgrave who worked in the factory, and who was thought to have decorated this piece, it having been in the family ever since. For convenience of reference it is being called the Redgrave pattern, and a very interesting one it is, providing one of the surprises I have alluded to. It is not carried out in precisely the same way, line for line, in each piece, the saucer, for instance, giving opportunity for more freedom than the cup. The tree-trunk and some of the leaves and flowers are cobalt, under the glaze, other flowers and sprays being in red, but the principal feature is the attempt in the larger flowers to imitate the *famille rose* of the Chinese. The effort, which I fancy was suggested by a similar attempt on the part of Worcester, so far falls short of success as to create something new, and in more than one instance Lowestoft achieved noticeable results in this accidental way. Another departure is a foreground of bright emerald green in what is called enamel colour. Outlines are defined in gold, which is in an excellent state of preservation.



No. XIV.—*a*. BRICK-RED *b*. CHOCOLATE *c*. BLUE AND RED *d*. ORANGE AND BLUE *e*. BLUE *f*. BLUE AND RED *g*. BLUE AND RED *h*. BLUE AND RED *j*. RED *k*. BLUE

As showing how untrammelled the decorators worked, the inner border of the saucer is that shown at *f*, No. xiv., this being the same as the upper border on body of custard-pot, No. vi. (note the indifferent execution), whereas the inner border of the cup is that shown at *g*, No. xiv. The inevitable ornament at the bottom of the cup is that shown at *o*, No. xv.

I have other instances of excellent gilding in two slop basins, measuring 6 in. across. One of these is decorated somewhat after the manner of the "Redgrave" pattern, in under-glaze cobalt, and red and gold over, the design being mock Oriental. The cross-line pattern inner border is also of cobalt, red and gold, the ornament on the bottom being that shown at *e*, No. xiv. The glaze of this bowl is much sand-marked. The other bowl has its surface divided into twelve spaces by thick zig-zag lines in gold, the spaces being filled with large flowers in red and pink. The gold zig-zag line pattern is precisely the same as was adopted by Chelsea and Worcester, and I also have it on a cup and saucer of old Venice porcelain. The ornament on the bottom of this is shown at *b*, No. xv.

Whilst on the subject of bowls, I will mention that the punch-bowls which are met with in such profusion in the Oriental "Lowestoft" are of a very retiring disposition in the English form. Those that most frequently make their appearance are of the slop and sugar basin order, with an extreme diameter of 6 inches.

When Lowestoft took to floral decorations after the English manner they entered upon a field that

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offered room for wide extension. The flower that, in popular estimation, is most intimately connected with the Lowestoft factory is the rose. Many in the past have professed to judge of Lowestoft china solely by the style of rose upon it. One infallible test, we were told (the March hare was started by Chaffers), was a rose, painted without any stalk. I have seen numbers of such roses, and they were nearly all painted by an Oriental on Oriental porcelain, whereas, of the hundreds of roses painted on indubitable Lowestoft ware that have lately passed through my hands, only one has been without a substantial stalk. No doubt genuine Lowestoft roses bear the stamp of individuality, but not in the least more so than in the case with other flowers and forms of decoration adopted by the factory. At Lowestoft the rose always occupied the place of honour, but it was far from being executed in any one style. Chaffers deliberately tells us that "These flowers were painted by Rose; and one striking peculiarity in his mode of representing this flower is the appearance of its having been plucked from the stalk and dropped upon the surface." The bare suggestion that a single painter in a factory for fifty years painted every one of the thousands of roses upon its china is in itself sufficiently absurd. In the illustrations accompanying this article will be found some general types of roses. I have before me one of the rare stalkless ones, executed, as was the case with most of this type, with the least verisimilitude to nature. The type of flower is the same as that found on the coffee-pot (No. xvi.). Now this was a very important piece for the factory to turn out, and it would only be natural that the best artist would be employed upon its decoration. Yet if Rose painted those three roses then one can but feel sorry for him.

If I had to name any one peculiarity of the Lowestoft flowers I should point out the absence of any attempt at realism. There is no effort to do more than suggest or symbolise the rose. The form is that of the rose because it is unlike that of any other flower, but now and then the artist did not hesitate to present it in deep purple—purple, be it noted, being a colour that was freely employed, whilst the correct shape of the leaves seems to have given no one any concern. Perhaps the rose shown at *a*, No. xvii., is as carefully executed as any. It is on a cup and saucer and plate, the border of which is shown at *a*, No. xviii., and is one of the most effective patterns emanating from the factory. I should much prefer to think that this rose was

No. XV.—DECORATIONS FOUND INSIDE BOWLS AND TEA-CUPS IN BLUE AND MIXED COLOURS

No. XVI.—COFFEE-POT

with bright red petals and green leaves, but, literally as it was employed, it was not a purely Lowestoft item. It was used in the Staffordshire and other potteries, and in numerous shapes by Leeds, upon whose best coloured cream-ware it usually finds its sometimes much elongated.

No. XVII.—[illegible]

It is unquestionable that at Lowestoft they were great copyists. In this they were not unlike as [illegible]

painted by their best artist, for it is an artistic effort, not the less so because of the refrainment from realism. Whoever the artist was, he had a marked individuality in his delineation of the tip of the rose, where an opening is suggested. This, in roses of a small size, consists of a mere "blob," which one learns to recognise as a characteristic of the decoration. The central rose on the plate is a hideous thing and palpably the work of another hand. Plates, by the way, are infinitely scarcer than other articles belonging to a tea-set. This particular plate is 6½ in. across and has six indentations on the rim. The diapered circles (the diaper pattern, often in pink, was largely employed) and connecting chains are in pink, and the suggestion of a flower, which is purely fanciful, occupying the centre of each festoon, was also a favourite one. It will be seen that it appears in the two borders, *b* and *c*, figured below this one. Even more used was the flower shown at *d*, *f*, and *h*, No. xv., in different stages of elaboration. It is another fancy flower,

No. XVIII.—[illegible]

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other factories did, the sole object with the English factories being to catch the public taste. But, whilst the best factories gave something in return for what they took, one finds it difficult to credit Lowestoft with originating anything that was deemed worthy of imitation by an English rival. But praise cannot be withheld from them for the judgement shown in their selection. They chose only that which was appropriate to their purpose. The Lowestoft factory had the good fortune to exist during a half century when good taste prevailed, and it was doubly fortunate in expiring before the succeeding wave of bad taste flooded the country. Pursuing always a modest course and imbued with the taste of the time, nothing offensive to the eye emanated from the factory. Of all the Lowestoft pieces that I have seen there is not one of which I would not gladly be the possessor: and that I suppose is the highest test which an individual can adopt.

Of the greatest possible interest are the three vases shown in No. xix. Whilst the body has an unusually white appearance, the potting has been but crudely performed. The lines of the mould show distinctly in the illustration, and they are much more apparent on the articles themselves. The medallions have a yellow ground, and the decoration upon them is quite a departure from the usual Lowestoft lines. The connecting festoons are in green, the bands at the top and bottom are in blue, and the bouquet in the appropriate colours. The glaze exhibits the typical defects of sand-marks, it having congealed in masses at the bottom of the vases. Scarcely less interesting are Nos. ix. and xi. As will be seen, each has a pattern moulded in the body, and the handles are uncommon, Lowestoft usually making plain handles. Both are decorated in colour, and the indifferent execution of the borders is noticeable.

I hope that the various photographs, with the several drawings of details that have been carefully executed, may be of a little assistance towards the study of the real Lowestoft, though I should grieve to think that there is not a great deal more to be said.

No. XIX.—VASES IN COLOUR

Old Violins and Musical Instruments

THE LUTE PART II.
BY ARNOLD DOLMETSCH

THE lute is always played by the fingers, never with a plectrum. Its double strings are intended to mellow, strengthen, and add a special ring to the tone, not to produce the scratching tremolo of the mandolin.

The following directions for playing the lute are taken from Mace's book :—". . . . . first, set yourself down against a Table, in as Becoming a Posture, as you would chuse to do for your Best Reputation.

"Sit Upright and Straight; then take up your Lute, and lay the Body of it in your Lap-a-cross; let the lower part of It lye against your Right Thigh; the Head erected against your Left Shoulder and Ear. . . .

"The 2d. thing to be gain'd is, setting down your Little Finger upon the Belly, close under the Bridge, about the first, 2d, 3rd, or 4th strings; for thereabout is its constant station.

"The 3d thing is, Span out your Thumb, among the Basses, and lay the end of It down, upon which you please, but rather upon the Last, or Greater Bass; and when you have thus made your Span or Grasp, view your Posture in all respects.

"And now, supposing you are perfect in your Postures, proceed to the striking of the string upon which your Thumb lyeth.

"And as to that work, it is only keeping your Thumb straight, and stiff, and gently pressing down that String, so, as your Thumb may only slip Over it, and rest upon the next string, your Thumb standing ready, to do the like to That string, and so from string to string, till you have serv'd all the Basses after the same manner.

"The 4th thing is, to teach you the Use of your Fingers, and is thus done :

"First, observing still, all your former Postures carefully, with your Thumb ever resting upon some one of the Basses, put the End of your second Finger, a very little under the Treble String, as if you did intend only to feel your String . . . then draw up your second Finger from under the String, forcing the string with a pretty smart Twitch, (yet gently too) to cause it to speak strong and Loud . . ."

PORTRAIT OF THOMAS MACE BY FAITHORNE, AFTER H. COOKE
FRONTISPIECE TO "MUSICK'S MONUMENT"

After many more curious and precise explanations, most earnestly reiterated advice about your "Postures," and directions for placing the left hand, our author has the following:—"And now in This Lively, And Exact Posture, I would have *your Picture drawn*, which is the most becoming Posture, I can Direct unto, for a Lutenist . . . ."

He then explains how one may find the

notes upon the instrument, and teaches you at once to play seven charming little preludes in the principal keys. No scales or mechanical exercises are given. These baneful hindrances to the study of music are a modern invention. In the happy old days one learnt to play tunes by trying to play tunes. The training of the hands proceeded naturally with the developement of the brain: it had not been thought necessary to destroy as much as possible the student's love of music by useless technical exercises before letting him perform real music. Then he describes all the ornaments which formed such an important part of lute playing:—

"I will now lay down all the other Curiosities, and Niceties, in reference to the Adorning of your Play: (for your Foundations being surely Laid, and your Building well Rear'd, you may proceed to the Beautifying, and Painting of your Fabrick) And those we call the *Graces* of our Play. The Names of such, which we must commonly use upon the Lute be these. The 1st, and Chiefest, is the Shake. The 2d, the Beate. The 3d, the Back-fall. The 4th, the Half-fall. The 5th, the Whole-fall. The 6th, the Elevation. The 7th, the Single Relish. The 8th, the Double-Relish. The 9th, the Slur. The 10th, the Slide. The 11th, the Spinger. The 12th, the Sting. The 13th, the Tutt. The 14th, the Pause. The 15th and last, Soft and Loud Play, which is as Great and Good a Grace, as any other, whatever . . .

"Some there are, (and many I have met with) who have such a Natural Agility (in their nerves) and Aptitude, to That Performance, that before they could do anything else to purpose, they would make a Shake, Rarely well. And some again, can scarcely ever Gain a Good Shake, by reason of the unaptness of their Nerves, to that Action; but yet otherwise come to play very well.

"I, for my own part, have had occasion to break, both my Arms; by reason of which, I cannot make the Nerve-Shake well, nor Strong; yet, by a certain Motion of my Arm, I have gain'd such a Contentive Shake, that sometimes, my Scholars will ask me, How they shall do to get the like? I have then no better Answer for Them, than to tell Them, They must first Break their Arm, as I have done; and so possibly, after that, (by Practice) they may get my manner of Shake."

IACOBO GOVTERO INTER REGIOS MAGNÆ BRITANNIÆ ORPHEOS ET AMPHIONES
LYDIÆ DORIÆ PHRYGIÆ TESTVDINIS FIDICINI ET MODVLATORVM PRINCIPI
HANC E PENICILLI SVI TABVLA IN ÆS TRANSSCRIPTAM EFFIGIEM IOANNES LÆVINI
FIDÆ AMICITIÆ MONIMENTVM L.M CONSECRAVIT.

PORTRAIT OF JACQUES GAULTIER, FAMOUS LUTENIST ABOUT 1620

It is difficult and costly to keep a lute in good order. Its enemies had no lack of arguments to make use of when the current of fashion began to turn against it. Mace has a delightful chapter about the "Common Aspersions upon the Lute." I wish I could quote it entirely, but space will not allow; he mentions six "aspersions."

"*First.*—That it is the Hardest Instrument in the World.

"*Secondly.*—That it will take up the time of an Apprenticeship to play well upon It.

"*Thirdly.*—That it makes Young People grow awry.

"*Fourthly.*—That it is a very Chargeable Instrument to keep; so that one had as good keep a Horse as a Lute, for Cost.

"*Fifthly.*—That it is a Woman's Instrument.

"*Sixthly* and Lastly (which is the most childish of all the rest).—It is out of Fashion."

As Mace found it necessary to fill up a large volume to show how easy it is to play the lute, it must be admitted that there was some foundation in the first and second points. Here are some of his answers to the others:—

"To this (the Third Aspersion) I can only say, That in my whole Time, I yet never knew one Person, Young or Old, that grew Awry by that Undertaking.

"Yet, do believe it is possible, if (through their own Negligence, and their Teachers Disregard and Unskilfulness) they be suffer'd to Practice in an Ill and wrong Posture . . ."

"That one had as good keep a Horse (for cost) as a Lute, is the Fourth Objection.

". . . I never took more than five shillings the Quarter to maintain each Lute with Strings; only for the first Stringing I ever took ten shillings.

"I do confess those who will be Prodigal and Extraordinary Curious, may spend as much as may maintain two or three Horses, and Men to Ride upon them too, if they please."

"The Fifth Aspersion is, That it is a Woman's Instrument.

"If this were True, I cannot understand why It should suffer any Disparagement for That; but rather that It should have the more Reputation and Honour.

"I suppose I need not make any Arguments to prove That.

"But according to Their Sence of Aspersion, I deny it to be a Woman's Instrument so, as by That means It shall become less Fit for the Use of a Man.

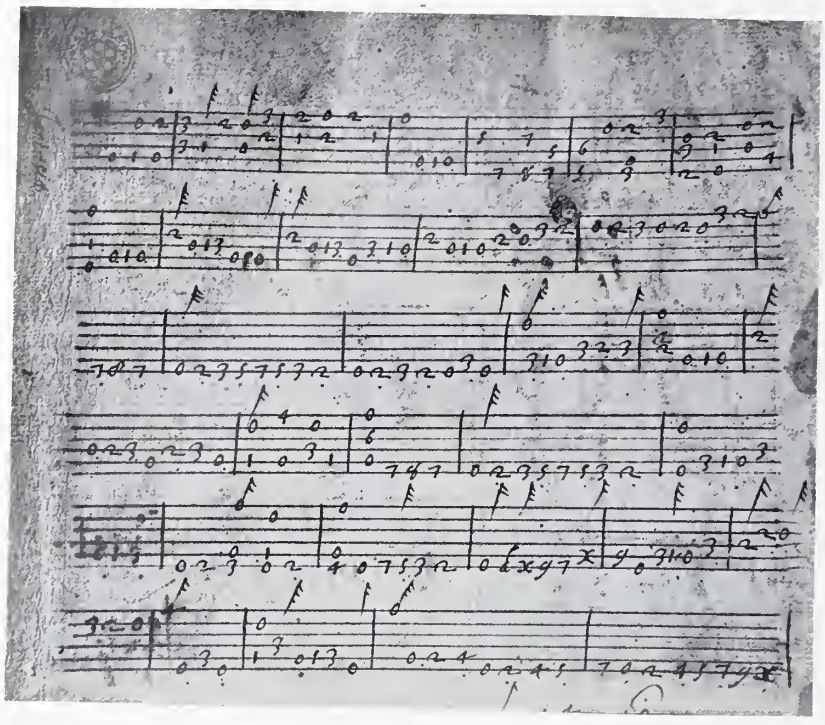
"For if by That Saying They would insinuate, That it is a Weak, Feeble, Soft Instrument, as to the sound; what can that signifie whereby to make it a Woman's Instrument more than a Man's?

"A CONCERT" FROM AN ENGRAVING AFTER DOMENICHINO'S PICTURE IN THE LOUVRE

"But, whereas first they say, It is the Hardest Instrument in the World; that shews They Contradict Themselves in This particular; and conclude by That Saying, It cannot so properly be called a Woman's Instrument, in regard They are the Weaker Vessels; and therefore not so Fit to set upon and attempt the Mastery of Things of such Difficulty.

"Therefore if still They will needs put it upon the Woman, I say, the more shame for Them; And so much for That.

"Now Lastly, whereas They most sillily say, It is out of Fashion.

"I say, the Greater Pity, and still the Greater

A "FANTASIA" FOR THE LUTE FROM AN ITALIAN MS. OF ABOUT 1555, ONCE IN THE MEDICI LIBRARY

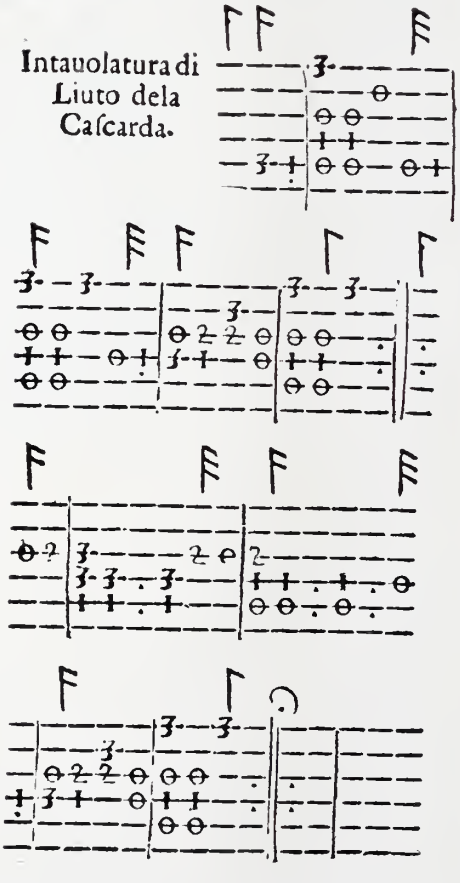
Shame for a Man to Refuse the Use of the most Excellent Thing in Its kind; and especially, Because it is out of Fashion! which, although it be Thus aspers'd by the Ignorant and Inconsiderate, yet notwithstanding It has This General Applause and praize, viz., THAT IT IS THE BEST MUSICK IN THE WORLD."

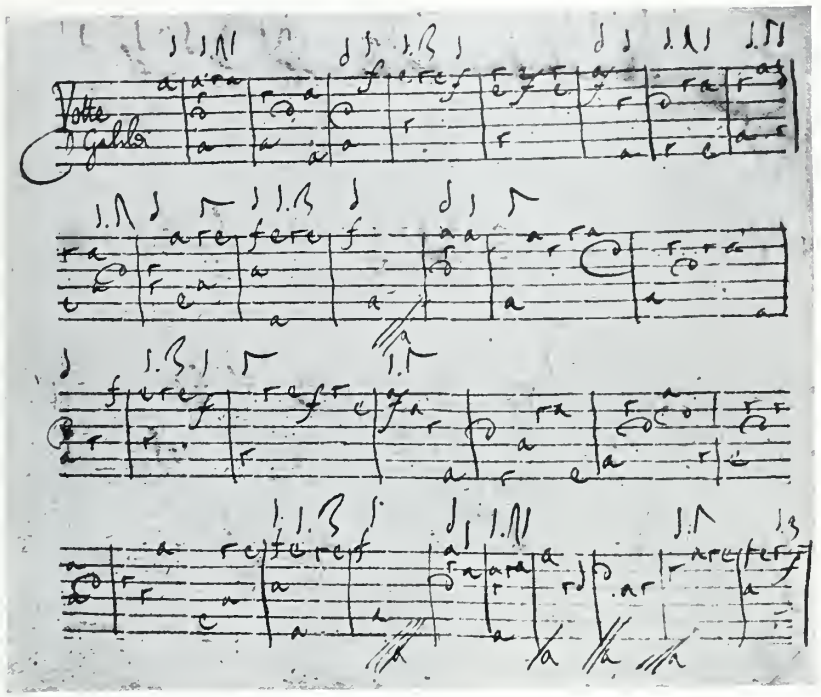
One more "Choice Observation about Keeping a Lute," and we have done with a book that deserves to be reprinted in its entirety, on account of the insight it gives in such a unique manner upon the Art of Music, and seventeenth century things generally.

"And that you may know how to Shelter your Lute, in the worst of Ill Weathers (which is moist), you shall do well, even when you Lay it by in the day-time, to put It into a Bed, that is constantly used, between the Rug and Blanket; but never between the Sheets. . . . Therefore, a Bed will secure from all These Inconveniences, and keep your Glew so Hard as Glass, and all safe and sure; only to be excepted, That no Person be so inconsiderate, as to Tumble down upon the Bed whilst the Lute is There; For I have known several good Lutes spoil'd with such a Trick."

The compass of early eleven-stringed lutes did not extend below the G on the lowest line of the bass clef. Their average sounding length of strings being 28 to 30 inches, the bass strings did not need to be very thick to tune to their proper pitch under the right tension; so their tone was satisfactory. But, when lower bass notes came into request, for accompaniments principally, their length had to be increased, whilst the trebles remained unchanged. An additional neck was fitted to carry the bass strings, giving them a length of 40 inches or thereabouts. This kind of lute was called "Theorbo." A beautiful theorbo was in my possession until about three years ago, when it was stolen from my house in the confusion of a moving. It was of ebony and ivory, of exquisite workmanship, and obviously one of the *non usati* instruments mentioned by Bottrigari. By a piece of luck, it was photographed in the hands of Miss Eleanor Calhoun, who was playing "Portia" in Mr. Benson's Shakespeare's performances in London, shortly before the theft.

Sometimes the bass neck was made as long as four or five feet, bringing the total length to six or seven feet. The instrument was then called "Archlute."

But these names are a

A DANCE TUNE FOR THE LUTE FROM THE "LIBRO DI GAGLIARDA," BY LUPI DA CARAVAGIO, PALERMO, 1607

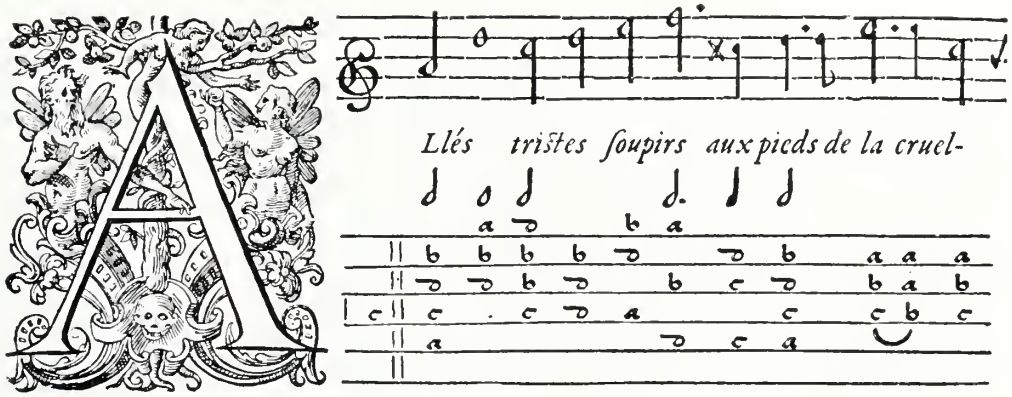


A "VOLTE" FOR THE LUTE BY VINC. GALILEO, FATHER OF THE FAMOUS ASTRONOMER FRENCH MS., ABOUT 1600

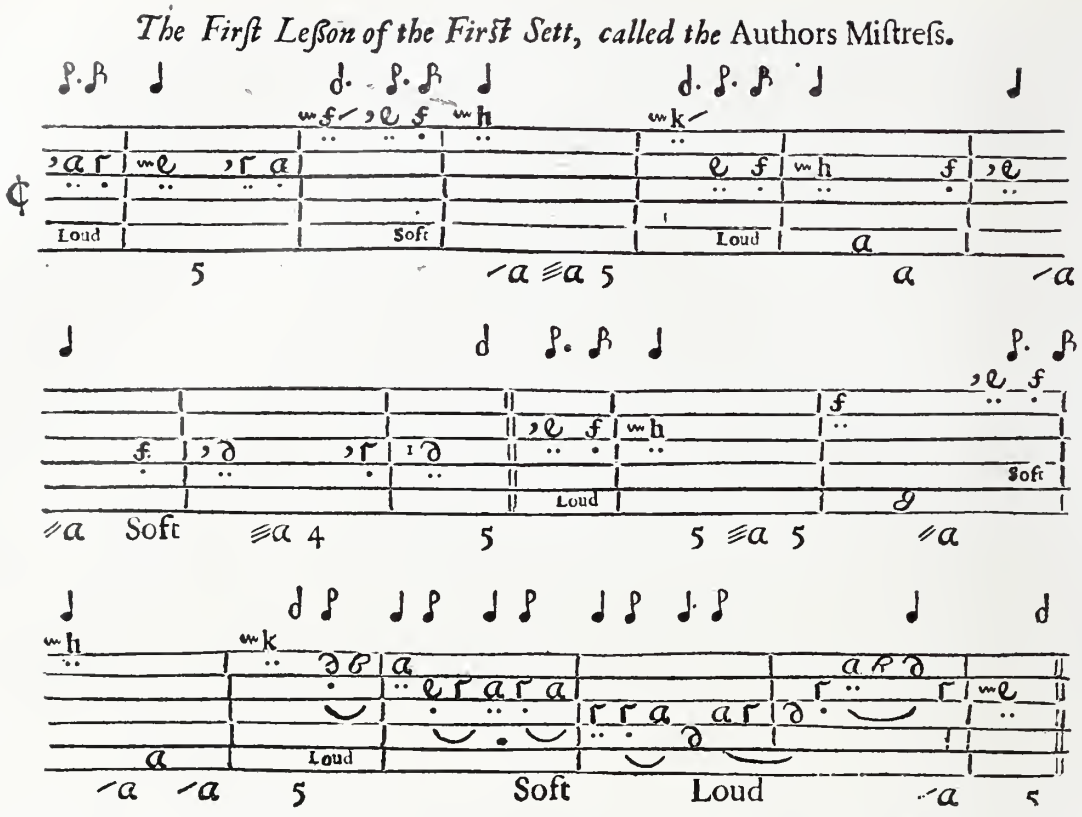
great source of confusion, for we find them differently applied according to the time and country. The "Lute" of Mace, for example, was a kind of theorbo, with bass strings of various lengths. It is the instrument held by Jacques Gaultier, the "Gootiere" of Mace, in his portrait. In the seventeenth century, in England, the lute proper was called the "Old Lute," and under the name "Theorboe" both the theorbo proper and the archlute were included.

These very long instruments were awkward to play, and, besides, the bass strings kept resounding for so long after being struck on account of their great length, that the music was confused. Towards the middle of the seventeenth century, when it was discovered that by twisting or gimping round a gut string a fine silver wire its weight could be increased at will and consequently its pitch proportionately lowered without increasing its bulk, the theorbo and archlute fell into disuse, the old form of lute with a greater number of strings being preferable. Thus transformed, the lute remained in use, at any rate in Germany, until the middle of the eighteenth century. Bach admired it, and wrote beautiful music for it.

Lute music was written in a special system of notation, quite different from the ordinary one, and called "Tablature." Few people understand the tablature nowadays; it is sometimes translated with the help of a key, much as people translate a foreign language with the dictionary, but with what satisfaction I leave the reader to guess. The tablature is written on a series of six parallel lines, which represent the six principal strings, or rather pairs of strings of the lute, instead of the scale of music. In the English, French, and German tablature the letter *a* on the top line indicates that the treble string, whatever its pitch, is to be played open; the letter *b* indicates the same string, but stopped at the first fret; *c*, or rather a Gothic form of *c* resembling a modern crotchet rest, refers to the third fret, and so forth. The same figures on the other lines



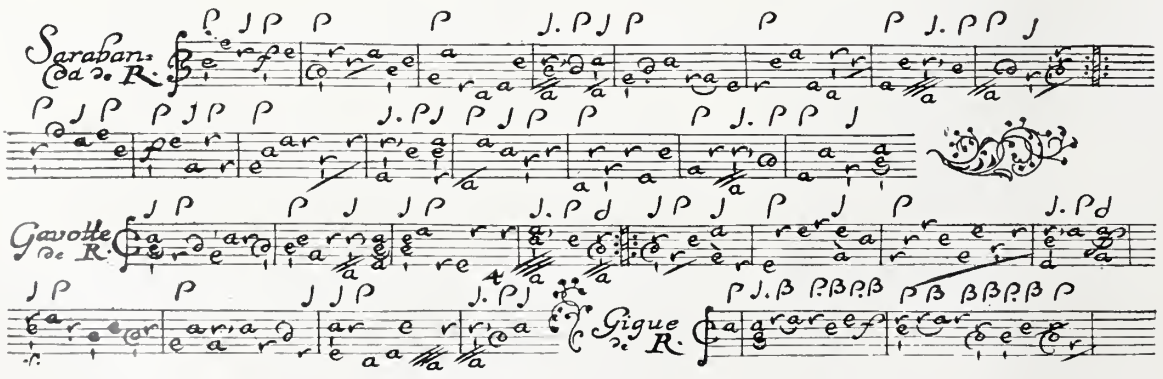
BEGINNING OF THE FIRST SONG FROM "AIRS AVEC LA TABLATURE DE LUTH" BY ESTIENNE MOULINIÉ, PARIS, 1624



A FAMOUS LESSON FOR THE LUTE FROM THOMAS MACE'S "MUSICK'S MONUMENT," CAMBRIDGE, 1676
THE SIGNS BEFORE THE LETTERS DENOTE THE "GRACES"

apply to the other strings according to their respective order. The bass strings are noted below the stave, the number of ledger lines before a letter indicating the particular string intended. For ease in reading, instead of four ledger lines, the figure 4 is used and so on for 5, 6, etc.

The duration of the notes is shown by characters placed above the lines. In the Italian and Spanish tablatures the principle is the same; but the treble string corresponds with the lowest line, the order being thus inverted. Figures are used instead of letters, o corresponding to *a*, 1 to *b*, and so forth.

The system of notation is a direct pictorial representation of the actual performance of the music. It is concise and accurate, and possesses the immense advantage of applying to any tuning of the instrument without disturbing the player. But, apart from the particular instrument and tuning for which it was intended, it is meaningless. It does not convey music directly to the brain like the staff notation.

A HALF-PAGE FROM THE "NEUE LAUTEN-FRUECHTE" BY ESAIA REUSNER, BRANDENBURG, 1676

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THE HOLY FAMILY WITH ST. MARGARET
BY FILIPPINO LIPPI
(Old Masters Exhibition at Burlington House)
By permission of the owner, Mr. E. P. Warren

THE BROTHERS ADAM PART I.
BY R. S. CLOUSTON

WHEN we speak of the brothers Adam we really only think of Robert, who was the second of the four brothers. They all did what was either really or practically individual work, but it was undoubtedly his influence which was predominant. Their father, William Adam, of Maryburgh, also an architect of distinction, was King's Mason in Edinburgh, and seems to have been entrusted with most of the important Scotch work of his time; Hopetoun House, the old Royal Infirmary at Edinburgh, and the restoration of Fort George (destroyed by Prince Charlie's troops), being well-known examples. His work, which was done in the Scotch style of the period, shows great reserve, and undoubtedly influenced his sons, of whom John succeeded him as King's Mason in Edinburgh, while the other three settled in London.

Robert Adam was educated at Edinburgh University, where he began the long series of friendships with eminent men which continued through the rest of his life. His must have been a wonderful personality, for, even as a lad, he attracted men famous all over the world. David Hume, Dr. William Robertson, the historian, Adam Ferguson, and Adam Smith, were among his Edinburgh intimacies. This power never left him, and when, in 1792, he was buried in Westminster Abbey, his pall-bearers were the Duke of Buccleuch, the Earl of Coventry, the Earl of Lauderdale, Viscount Stormont, Lord Frederick Campbell, and Mr. Pulteney.

PORTRAIT OF ROBERT ADAM

With so many biographies launched on the world which nobody cares to read, it is a thousand pities that Robert Adam is not among the number so carefully dealt with. In his case in particular the man would be as interesting as his work. Such accounts as we have of him are meagre in the extreme, and at the same time very contradictory. No less than three dates are given for his departure for the continent, 1750, 1752, and 1754; while 1762 is almost universally stated as the year of his return. As Garton tells us, he formed "intimacies of the highest consequence, so that his attainment of eminence in his profession was peculiarly rapid." "Peculiarly rapid" it undoubtedly was, but this would have been little short of miraculous, as it was in the same year that he was appointed Architect to the King, and if it had been correct, it would have meant that the honour was done him before there had been time for any important design to have become a brick and mortar fact.

From the point of view of furniture design the date of his return is even more interesting, as, in Chippendale's third edition we find the ram's head with floral decoration underneath, which is such a favourite of Adam's, and one thing that can be almost postulated about Chippendale is that, whatever of himself he put into his work, the

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fundamental idea came in the first place from someone else. This date is, however, fixed by Adam himself, who speaks of a piece of work having been "done since my return to England in 1758"; and, indeed, one of his finest designs, the Screen and Gateway for the Admiralty was produced in 1760. This was probably entirely his own, as his brother James was then in Italy, and did not return till 1762, hence, in all probability, the mistake in the date.

His choice of London as a place of residence and business marks an era in the history of Britain. For a very long time the union between England and Scotland was greatly a matter of parchments. There was no real feeling of unity, and neither nation understood, or cared to understand, the character of the other. Till past the middle of the eighteenth century a Scotsman was more at home in Paris than in London. In the former he was an old ally, in the latter an alien.

Centralization has its drawbacks even now; it had more then. The Scotch somewhat naturally resented the fact that so much of the rents of the poorer country should be spent in the richer, and the English, also somewhat naturally, had not the same welcome for the worker as for the noble or the man of property. Scotland was as little known as the Scotch. Such Englishmen as ventured across the border wrote of their travels and privations, especially the latter, much more emphatically than the present-day African explorer. The time had not come when the average man could appreciate the beauties of nature, and Scotland was described as a desert and her inns as the most comfortless things in creation. "No, sir," said Johnson to Boswell, "there is nothing which has yet been contrived by man by which so much happiness is produced as by a good tavern or inn." In a country where hospitality was a national habit there was but little use for such inns as abounded in England. The Scotch inns of the period seem to have deserved all that was said about them, but the publication of such books of "foreign" travel helped greatly to keep the two nations apart.

RUINS OF THE AQUEDUCT AT SPALATRO

It is scarcely surprising, therefore, that the old Scotch alliance with France continued, though it was no longer offensive and defensive, or that everything from her architecture to her cookery that was not of purely native growth came from the only real—or at least polite—friend that she had in the world. The laird drank French claret with his dinner and French brandy afterwards, and his lady looked on her Lyons silk and her Paris hat as a prescriptive right. In everything, French ideas were predominant to the

exclusion of English. The air needed clearing before the two nations could be one, and the thunderstorm which achieved, or at least led, to this desirable result was the rising of 1745. The page of history which begins with the landing at Moidart and ends with the Prince's escape reads more like a romance than a plain statement of fact. Supported only by a small part of a small nation, he won pitched battles with untrained troops and marched to within a hundred and thirty miles of the capital. It was a magnificent piece of madness, and it showed the Scotsman to the Englishman in a totally new light. He was not only a hard-headed driver of bargains, he was a man who could take his life in his hands and face certain defeat for a mere idea.

An Englishman is a sportsman; and the more trouble he has to get the better of anything from a fox to a nation, the less his hate and the greater his respect. Then, too, even the atrocities perpetrated by Cumberland and others had in time a good effect. In Scotland they gave almost immediate unity to the two parties, at least as far as regards social life. Men who had borne arms against one another only a short time before, met on terms of friendship, paying the most punctilious regard to each other's political opinions. To this day in Scotland the word "Pretender" scarcely exists.

In England the process was slower, but just as sure. In the scare, and after it, wild things were done; but when the excitement simmered down and there was no more actual danger, men began to ask themselves if ruthless barbarity was the best way of regaining peace and good fellowship.

When George III. ascended the throne, his personal influence had also a good deal to do with establishing kindlier relations and sentiments. As is proved by his most unwise treatment of the American colonies, he could be just as obstinate as his predecessor, but he had no taste for atrocities, and, narrow in some things, he was yet broad-minded enough not only to condone, but even to admire the loyalty of the Jacobites to the "king over the water." Two stories are told of him which exemplify these facts. On one occasion when, by his private police system, he was able to inform his minister that Charles Edward was actually in London, the minister immediately began to speak of warrants and the terrors of the law. "Leave me to deal with him myself," he said. "And what is your Majesty's purpose in such a case?" "Why," replied the kindly King, "to leave the young man to himself, and when he is tired he will go back again."

At another time he was told by the member for a Scotch county of a stout old Jacobite in his constituency, who, when having the papers read to him, insisted on the words "King" and "Queen" being rendered as "K." and "Q." "Give him my compliments," said George: "that is," he smilingly added, "not the compliments of the King of England, but those of the Elector of Hanover." If George III. lost America, he at least gained the loyalty of Scotland, and did much to mitigate the bad effects of too strong racial feeling.

Another factor in this more real union was the change which had come about in the relations between Scotland and France. The Scotch Jacobites no longer looked on her as an ally, but as a country who, by fair promises, had sent so many brave men to death for no other purpose than her own private political intrigues; while the Whigs hated her because the moral support she had given had been the chief factor in the rising.

There was, therefore, an influx of Scotsmen into England. In art alone there are Sir William Chambers, Ramsay, the son of the poet (a much under-rated painter), Sir Robert Strange, and the Adam brothers. Chambers indeed had been brought up in England, but the others were Scotsmen of the Scots, and Strange had not only gone "out in the '45," but been a fugitive for his life.

Yet French influence, though waning, was by no means dead. For more than a century after Ramsay and Adam, there is no trace of it to be found in Scottish art, but in their work it shows distinctly. Robert Adam's style was classic, but much of it, like so many of the Latin words in our language, "came to us through the French," and it was to France that young Adam intuitively turned when he left Scotland (probably in 1754), and not, as generally stated, to Rome. In that city he arrived in 1756, and there he is said to have studied under Clérisseau, a young French architect. His biographers have made so many palpable mistakes that I take leave to doubt this statement. That Adam formed an intimacy with him is certain, and that he was influenced by him is probable, but there is a great difference between studying under and studying with. Clérisseau, though only thirty-five at the time was even then famous, and one of his pupils, Sir W. Chambers, was making a name in England. It is not altogether likely, therefore, that a year later he would have accompanied Adam to Spalatro in the subordinate position of assistant. Still, if any man had the capability of thus turning a master into a pupil through sheer force of character and magnetic presence, it must be admitted that that man was Robert Adam.

Adam chose the Palace of the Emperor Diocletian

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at Spalatro, in Venetian Dalmatia, as his first essay in architectural publication, because of its residential character; all other plans and drawings, which till then had been so treated, being of large public buildings.

He went to Venice with several assistants, among whom were Zucchi, the painter (whom he afterwards invited to England), and, as just mentioned, Clérisseau. Here he obtained leave from the Senate to sketch and make plans of the Palace, and immediately embarked for Dalmatia. The Venetian Senate, however, was formed of very different stuff from Robert Adam, who never allowed the grass to grow under his feet. They granted the permission with ready courtesy, but put off the trouble of notifying the Governor of Spalatro of the fact that they had done so to a more convenient season. The effect of this was that when Adam began operations, the Governor, who could not understand why even an Englishman should be so mad as to go to such great trouble and expense, merely to make careful plans of a lot of tumbled-down ruins, believed the fortifications to be his objective, and arrested him as a spy.

DOOR OF THE TEMPLE OF ESCULAPIUS AT SPALATRO

Most men, under the circumstances, would have been glad to have escaped with their lives. Not so Robert Adam. He had come to Spalatro for a specific purpose and he was not going to leave it without attaining it. The Governor was adamant, so Adam added another to his growing list of friends in high places. This was General Graeme, the commander of the local Venetian forces, who so far prevailed upon the Governor as to obtain a grudging permission for the work to be continued, but under the supervision of an officer specially detailed to attend Adam constantly.

Adam had very little belief in the Governor, and none whatever in the Senate, so he hurried the work through in an almost unbelievably short space of time. There is no evidence of haste in the careful plans and accurate measurements any more than in the well-chosen points of view and the artistically composed drawings. Yet everything was done in five weeks.

For about another year Adam continued his travels, and then, returning to England, elected to settle in London. This choice was made more than ever possible by the facts already stated, but in his case it was almost a foregone conclusion. His brother, John, had inherited his father's practice in Scotland, and Robert was not the man either to take a second place to anyone or start in opposition to his brother. Scotland was not only too small for both, it did not afford sufficient scope for his ambition. Even now a Scotch artist, if he decides to remain in Scotland, must lose not only in a pecuniary sense,

but in name and fame. The English public have just awakened to the fact that Raeburn existed, and they have yet to learn that there are such names as Chalmers and Manson among the dead or Mactaggart and Wingate among the living.

If this is so at the present day when the capitals are only separated by a few hours, what must it have been when it was possible for the mail bag from London to Edinburgh to contain only one letter?

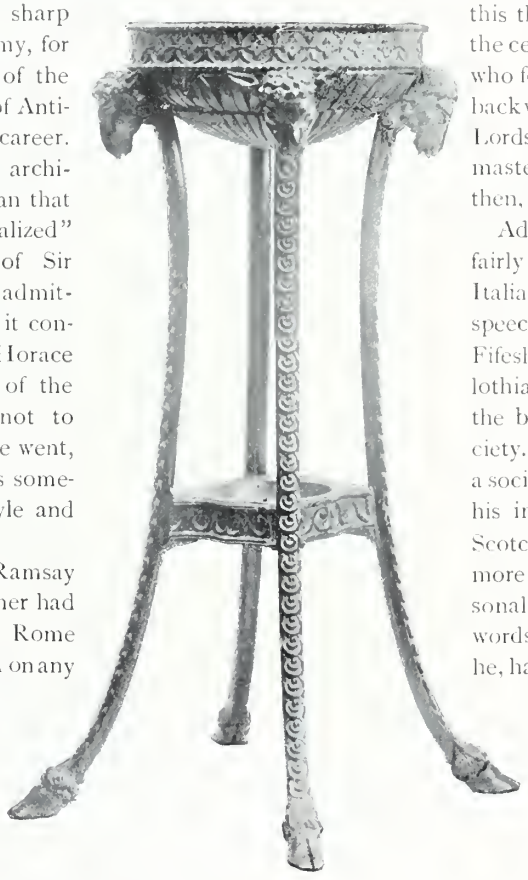
The fault may or may not lie with the Academy, but it certainly is a fact that no great Scotch artist resident in Scotland has ever had consistently adequate treatment from that body, with the single exception of Raeburn, and he obtained it only through the great personal friendship and admiration of Sir Thomas Lawrence. It is, therefore, worthy of remark that when the Royal Academy was founded, though Robert Adam was at the head of his profession, he was simply tabooed by his brother artists, and Ramsay and Strange shared his fate. Fortunately the English art patron of the day was an educated critic, and paid no more attention to racial distinctions than to trade malice, and it is comforting to know that the conduct of the scientific men of England was in sharp contrast to that of the Academy, for he was elected a Fellow both of the Royal Society and the Society of Antiquaries quite early in his career. Robert Adam's practice as an architect was immensely greater than that of Chambers (who, as a "naturalized" Englishman and a friend of Sir Joshua's, obtained not only admittance but special honour), and it continued to be so. Though Horace Walpole spoke disparagingly of the Adelphi Buildings, it was not to Chambers but to Adam that he went, even when what he wanted was something so far out of Adam's style and taste as Gothic design.

Nor did either Strange or Ramsay suffer for the slight. The former had honours accorded to him at Rome which had never been bestowed on any English artist, yet there is no reasonable doubt that the refusal to elect engravers as full members was aimed at Strange, a fact emphasised by the subsequent election of Bartolozzi; as in Adam's case, by the recognition of Zucchi and Clérisseau. But Strange, Jacobite as he was, was knighted by the King's own hand, while Ramsay, for whom even Johnson forgot his hatred of the Scots in the delight of his conversational powers, was made Court Painter, and lived in affluence, attracting everyone he came in contact with—except the Academy.

Robert Adam had, as has been already stated, the same gift, though, from the point of view of other artists, he may not have been altogether loveable. His belief in himself was so colossal as probably to approach conceit. The very fact that, as a young man of twenty-nine, who had already had a most expensive education, he spent a considerable amount of his patrimony in a costly expedition, with the view of publishing a book which could not be expected to pay, is enough to show us something of the character of the man.

He had made up his mind that he was to take the world by storm, and he proceeded to do so with the most absolute confidence, in spite of disadvantages of which he must have been, at least partially, aware.

In his day in Scotland, and, indeed, for long after, the speech of even the most educated was as a foreign language to English ears. Anything "Englishy" in accent was ridiculed. So much was this the case that, towards the end of the century, certain Scottish advocates who found their accent a serious drawback when arguing before the House of Lords, actually employed an "English master," but the movement was, even then, laughed out of existence.



ADAM FLOWER STAND
MAHOGANY WITH BRASS HANDLES

Adam may have been able to speak fairly fluently in both French and Italian; but if his ordinary mode of speech was, as it must have been, broad Fifeshire with a top-dressing of Midlothian, it could not have constituted the best introduction to London society. Yet from the first he was both a social and a professional success, and his immediate reception, despite his Scotch speech and his new gospel, says more for the immense power and personality of the man than any number of words. Other men, even greater than he, have had both reverses and doubts about themselves. Adam had neither. He was born to succeed, and he knew it. Even his book on the Palace at Spalatro, instead of being an expensive way of bringing him before the public, was a great commercial success.

(*To be continued.*)

FIFTEENTH CENTURY SPORTING DOGS

BY W. A. BAILLIE-GROHMAN

It was probably to while away time during his imprisonment in the dreary walls of Pevensey Castle, that Edward, second Duke of York, put his hand to what is our oldest book on hunting in the English language. Seventeen weeks of the summer of 1405 were thus spent by this turbulent Plantagenet prince, and when in the following year he dedicated his work to the youthful Prince of Wales, the eldest son of his cousin, Henry IV. of England, who, less than a decade later, won immortal fame on the bloody field of Agincourt, he little knew that he himself would help to gain that glorious victory by the sacrifice of his life.

Only five of his thirty-six chapters in his *Master of Game*, as he called his book, are original, the rest are translations from a French classic on hunting, penned some years before by that great *veneur* and distant kinsman of his, Count Gaston de Foix. But our princely author did not "lift" his contemporary's chapters by merely translating them word for word, but did his borrowing in an intelligent manner, interpolating ample passages in which he descants upon the differences between English and French hunting. In the three hundred and more years that had elapsed since the Conquest had imposed the French language and French hunting upon Englishmen some, though as yet slight, variations had crept in, and of these the man who rode the famous race to Windsor with Edmund of Langley gives us many instructive details.

In our Plantagenet ancestor's time the sporting dog played a very important *rôle*, for although fox hunting "above ground," to distinguish it from "fox drawing," was then far from occupying the position it does to-day in the estimation of the average British sportsman, there were many other forms of "the noble game," as Edward of York lovingly terms hunting, for which highly trained dogs were essential. Without going into details that would fill a whole number of The Connoisseur, it is impossible to do more here than to give a brief summary of the five principal types of hounds used by English sportsmen of the fifteenth century, viz.: the running hound, the greyhound, the alauntes, the spaniel, and the mastiff.

As it is in this instance more than usually helpful to illustrate the ancient texts of these two great Nimrods by reproductions from those of their MSS. that are illuminated, it will enhance the interest attached to two of our facsimiles (Nos. i. and ii.) to be informed that they have until now shared the fate of the *Master of Game* itself, by never having been published, a fact that throws dark shadows upon the backward state in which the study of ancient English venery has been allowed to remain.

Only one of the few existing MSS. of the *Master of Game* is adorned with illuminations (several have illuminated initials), differing in this respect from Gaston de Foix's parent work, of which there are forty or forty-one copies known to us, most of which are richly illuminated.* This illuminated copy of the *Master of Game* is in the Bodleian Library, and consists of a small folio codex on vellum about $9\frac{1}{4}$

* In his recent interesting book on the Cross-bow, Sir Ralph Payne-Gallwey states that there are nineteen MS. copies of Gaston de Foix's work, of which thirteen are in the British Museum and three in the Bodleian. He is wrong in this; there are forty or forty-one copies, but the British Museum possesses only one and the Bodleian, I believe, none. He is also not quite correct in what he says about the personality of this famous sportsman. He was born in 1331, not 1329; he was married to the daughter of the King of Navarre, not of the King of France; and his book does not consist of two parts, a theoretical and a practical part, of which the first exists only in MS., for there is only one book on hunting by him, and it has been printed several times.

Nos. I. and II.—ENGLISH SPORTING DOGS FIVE CENTURIES AGO
FROM MS. 546 IN THE BODLEIAN LIBRARY

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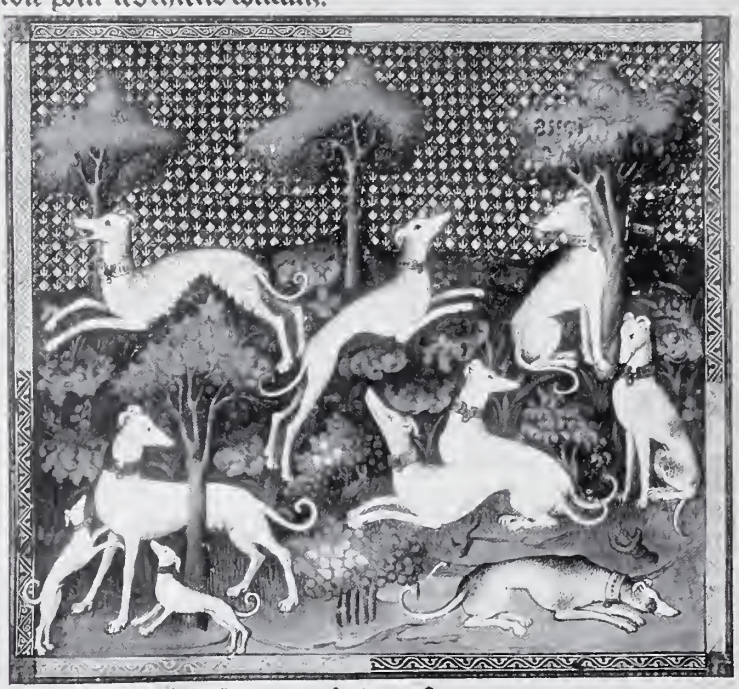
et il aide a le mener a la ville. et sont de pou de despens. car ilz menguent les ordures des hostelz. Et aussi gardent ilz lostel de leur maistre. et sont bons pour la chasse des ours et des sangliers. on soit auec leurier au fust. on soit auec chiens courans auec alans dedans les forz. car quant vn sangler est en vn fort pays. la de tout le iour par aventure ne widera pour les chiens courans. et quant on gete telle mastinaille. ou ilz le prennent en vn les forz. et le font tuer a aucun homme. ou ilz le font widier le pays qui ne donne vn grans longuement aux alans. Et aussi sont ilz bons pour leuriers de muz. si comme ie diray quant ie pleray du leurier.



Cy apres deuise du leurier et de toute sa nature.

by 6¼ inches in size, the first six pages of which are illuminated in vivid coarse colours, the first being the coat of arms of *Mon Seigneur Daudeley*. It was written about 1425, a decade or less after the death of the gallant author at Agincourt.

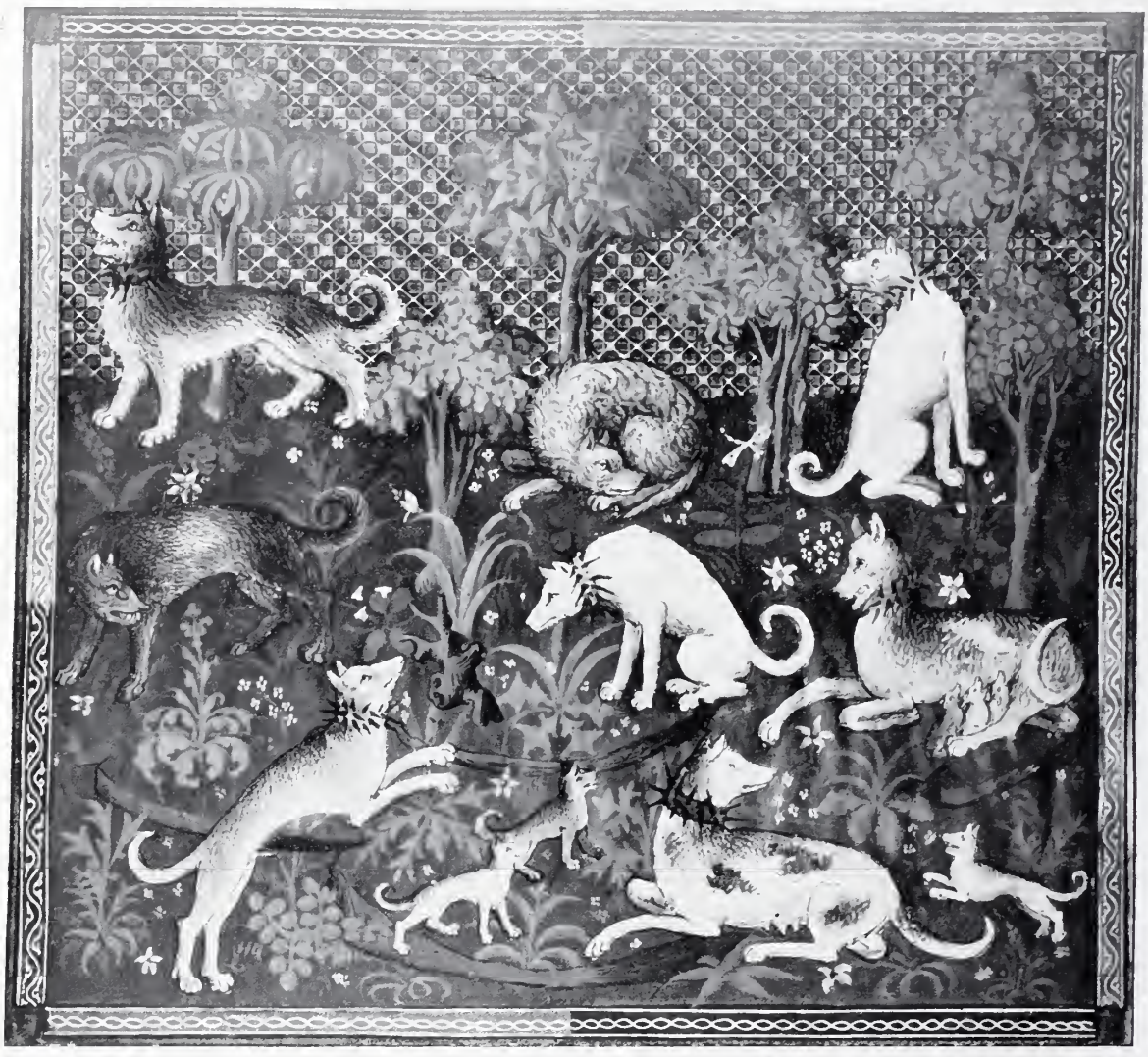
Our other three illustrations, which are photographed from the best existing copy of Gaston de Foix's classic, preserved in the Paris National Library, were painted two or three decades later by a miniaturist whose identity has unfortunately been lost to us, though, as I am showing elsewhere, it was not, as was at one time supposed, the famous Foucquet who limned them. French art had then reached a point of unique excellence, and we can only regret all the more that there was no equally skilled hand in this country to render a similar service to our *Master of Game*.

To come to the subject of our illustrations, and taking the running hound first, we discover pictures of this type of hound at the top of No. i., and in No. v., where one is engaged in chasing a hare or rabbit. There is an important interpolation in the Duke of York's translation of the French chapter on this hound, parts of which are worth quoting. "There are many kinds of running hounds in England, some small and some big, and the small are called kenets, and these hounds run well to all manner of game and they that serve for all game men call harriers. And every hound that has courage will come to be a harrier by nature with little making, but they need great nature (care) and making in youth, and great labour to make a hound run boldly to a chase where there is great change or other chases." This original passage shows the true derivation of the word "harrier," about which there are some conflicting opinions. And, taken in combination with another passage in the same chapter, to the effect that "the best sport that men can have is with running hounds, for if they hunt the hare, or the roe, or the buck, or the hart, or any other beast without greyhounds, it is a fair thing and pleasant to him that loveth them," we become, even without the additional remark, convinced that as "it is a fair thing to see the wit and the knowledge that God hath given to good hounds," our forefathers' ideal of hunting was quite as sportsmanlike as ours is to-day, and that in the training of hounds we of the twentieth century are not their superiors.

The greyhound, of which our illustration in Nos. i. and iii. give us such a good idea, held, in the fifteenth century, a very different position in the estimation of sportsmen than what it does to-day. Being the pace-makers, they were called into use for nearly all kinds of game that men hunted in those days. The wild boar, the hare, the fox, the wolf, the buck, the hart, and the wild cat were brought much sooner to a bay by these fleet hounds than could be achieved with the much slower, though surer going, scenting hounds. That they had to have plenty of courage the Duke of York impresses upon us. "The goodness of greyhounds comes of right great courage, and of the good nature of their father and mother." The picture in the centre of No. i. is, to judge by the size (in proportion to the running hounds), probably intended to represent "the middle-sized greyhound, which," the Duke declares, "is the best kind, for if he were too big he is nought for small beasts, and if he were too little he were nought for great beasts." He adds, however, that "nevertheless whoso can maintain both, it is good that he have the great and the small and of the middle size also!"

The large kind were very powerful brutes, capable of pulling down a "cool" deer, though Buffon's measurement of "five feet when sitting" is hardly credible. The well-known description of the greyhound in the *Book of St. Albans* (1486) was taken almost word for word from the *Master of Game*, and its author, again, had taken it from Count Gaston's work. If we turn to a yet older classic on hunting, *i.e.*, Gace de la Buigne's verses, we find precisely the same description anent the greyhound occurs also there, as far as we know for the first time: "the long head, shaped like a pike, and the neck great and long and bowed like a swan," etc. As Gace de la Buigne was King John of France's first chaplain while he was sharing with his master at Hereford England's unwelcome hospitality after Poictiers, we can claim an English origin for this well-known description, for we know that it was penned on this side of the channel. It was written some thirty odd years before Count Gaston began to dictate his own work to his four secretaries, of whom Froissart gives us such an amusing account. This is one of the earliest instances of plagiarism in sporting literature, a failing that later on became a pernicious habit among writers on sport.

The dog of lusty proportions pourtrayed at the bottom of No. i. is the *alauntes*, of which the Duke of York tells us there were two kinds—the *alauntes-gentil* and the *alauntes-ventreres*, distinctions concerning which our illustration gives us no information. To judge from the description in the text, which says that the former kind should "be shaped as a greyhound of all things save the head, the which shall be great and short," the true hue was white with black spots about the ears, small eyes, and "white standing ears sharp above." They must have been fierce, treacherous brutes of a "giddy and hare brained"



No. IV.—THE MASTIFF IN THE FIFTEENTH CENTURY FROM GASTON PHŒBUS

temperament, as the *Master of Game* says, for they ran at oxen, and Gaston says that alauntes slay their masters, and that he had not seen more than three good ones in all his life.

The couple of dogs in the centre of No. ii. are lymers, or limers, as were called until comparatively recent days the tracking hounds employed in harbouring deer. They were really running hounds that were selected from the pack when young, and taught to hunt mute while held in leash. They were the most prized of all hounds and received their reward, or, as the Duke of York calls it in his quaint Chaucerian English that was still half French, "inquirreide," by being served with the tit bits of the slain hart all by themselves. Their leashes, ropes $3\frac{1}{2}$ fathoms in length, which the lymerer never cast off while the game was a foot, we see coiled on their collars. In the Duke of York's day, as throughout the period when the Norman hunting customs were *de rigeur* in England, the lymer was the most carefully trained of all sporting dogs, and our author speaks of him in his book no fewer than seventy-one times.

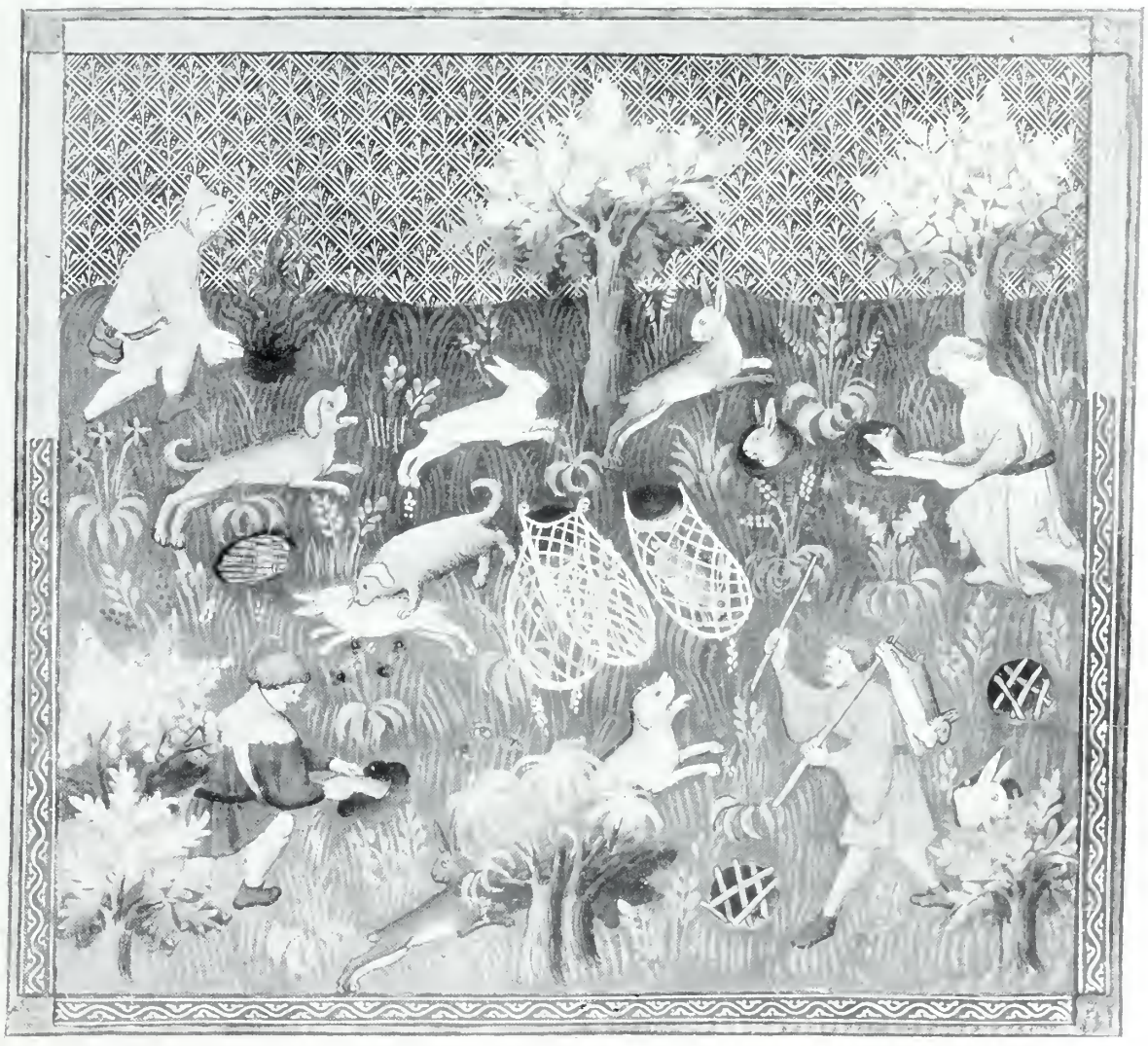
No. iv. makes us acquainted with the mastiff, which, to follow the text, "are of a churlish nature and ugly shape." They were usually used for wild boar hunting where dogs' lives went cheap. When used for wolf hunting they were provided with heavily spiked collars, of which we see some in our reproduction. These collars were formidable affairs ; one of this kind I have in my collection measures inside eight inches in diameter, has 48 spikes something over an inch in length, and weighs two pounds without the padlock that fastened it together.

Our last picture represents a scene probably less unfamiliar than the rest to the average male reader, for who has not at some time or other of his life

enjoyed the pleasures of ferreting in a rabbit warren? Of this pursuit the picture is probably one of, if not the oldest extant. The man in the left hand corner is in the act of lighting a fire to smoke the bunnies out of their burrows, while the man on the right hand side is about to let a ferret provided with an orthodox strap muzzle into a hole, nets and carefully stopped holes giving the picture all the familiar features a similar scene would possess to-day, after a lapse of nearly five centuries. Of the three hounds the centre one, about to grab a rabbit, is a spaniel, the others are the small kind of running hounds to which we have already reverted.

In later years the spaniel or setting dog became very unpopular with some of the French kings, who declared them to be the destruction of all game, and forbidding all persons of whatsoever rank to own or make use of them. Henry IV. of France imposed a fine of 100 livres for the first offence, for the second banishment, and the third time an offender was to expect no mercy, and to use a phrase of the day, he might "expect to get shaved without a razor."

The Master of Game has but little about the rabbit, for evidently the coney was small fry in the eyes of men who still hunted "harts resigned," as were called stags with thirty-two points to their antlers. But there is one original passage which has special interest for the student of old venery in this country. It runs: "Those hounds that run to a coney at any time should be rated, saying to them loud, 'Ware riot, ware,' for no other wild beast in England is called riot save the coney only."



No. V.—THE RUNNING HOUND AND SPANIEL FROM GASTON PHŒBUS

EARLY NETHERLANDISH PICTURES IN THE WINTER EXHIBITION

BY FLAMAND

One of the most interesting features arising out of the remarkable Royal Academy Winter Exhibitions, and in this instance appealing directly to the student of historic art, is the lamentably confusing and conflicting criticism of the exhibits which appears in the public press, and especially is this the case with regard to the earlier schools of painting. A good specimen of this blundering style of criticism arose from the showing in the last Exhibition at Burlington House of several little panels of the Early Netherlandish School, two at least of which were exhibited by M. M. Somzée in the unique exhibition illustrative of Early Netherlandish Art held in Bruges in 1902, and are now in the possession of Mr. George Salting. Criticism as at present applied to this particular school appears to have developed a more historical or even literary trend than is conducive to that general accuracy of statement and of proof which such investigation, if it is to be really reliable and if its results are to be permanent, must present. The fact does not really appear to be yet grasped that for purposes of accurate and practical deduction one square foot—we had almost said one square inch—of a painter's work is of far more real value than many score folios of cobwebby and time-stained manuscripts, and that careful and detailed comparison by a trained eye is far more likely to result in correct attribution than any method yet employed in separating and collating the works of a central school or of any particular master. Not that we would desire for a moment to under-estimate the value of old manuscripts for the addition of evidence of a purely literary or chronological character, but rather we feel that undue estimate is the harder to lay upon the fact that the trained eye alone—and by that very process of pains-taking and particular comparison—can adequately adjudge between the productions of different hands or between the false and the true. The differences of opinion which exist even among experts in this respect are usually the result of trusting rather too much to historical evidence on the one hand, and on the other of an incautious haste in pronouncing judgement upon a picture. It may be, it frequently is, the case that a critic, while possessing a generally good all-round knowledge of pictures, may yet be deficient in experience regarding some one school or the work of some one particular master; it may likewise be he may be fresh from the study of one school at a time when he is called to express an opinion upon a totally different class of work than that with which his eyes are for the moment filled, and it needs but the appearance of an unusual work or of an out-of-the-way treatment of a subject to make such a critic 'see with his ears' rather than with the natural organ. It must not be over-looked, either, that the condition of a picture may have a very great deal indeed to do with the judgement which is passed upon it, for an old and damaged picture artificially tickled-up and carefully restored, shut in behind glass and probably hung in a not too glaring light, is sufficient to delude even the most competent critics unless they are specially well up in the particular school to which the work in question belongs, and unless in addition they devote to its examination that patient scrutiny and mature reflection which its peculiar condition necessitates. Even more frequently is it forgotten that the work of even the greatest master is ever subject to development, and that therefore the line of his work must necessarily encompass and comprehend all the initial stages pertaining to the full development of his powers, and in most cases also of his decline. It will not do to overlook the fact, therefore, that there must and always will be very considerable differences existing between works undoubtedly from the same hand but produced during different periods or stages of a painter's career, and since the creation of a masterpiece from the mere fact of its necessary spontaneity cannot always be relied upon, even with the greatest master-minds, the production of any one stage, or of all stages, of a master's career will frequently show important inadequacies or even occasional failures, falling far behind and differing considerably from the more perfect fruit of his moments of brilliance and of inspiration.

The lack of a thorough comprehension of a master's characteristics is the most frequent cause of so many differences of opinion between judges, who may be otherwise 'expert,' and frequently leads to the attribution of pictures, which may be either in a bad state or else less perfect or less fully inspired works, although genuinely by a master-hand, to the pencil of an inferior, or to a contemporary, painter. Many such pictures there are to-day masquerading uneasily beneath an undignified title or attributed to an inferior hand, and making 'confusion worse confounded' by the complications wherewith these mal-attributions hinder and encumber connoisseur-ship. Particularly is this the case, as we have said, with the painters of the little understood Early Netherlandish School; the works of one at least of whose unfortunate sons, and he but a second-rate painter, are ignorantly attributed to nearly, or quite, a dozen different hands, ranging from Van Eyck downwards, and that, too, in the Great National

collections of Flanders, whilst of the only two specimens of his ability accorded a home in our own National Gallery, one is attributed to a German and the other to a French painter. Whistler, in a notable passage, has left it on record that 'the work of a master reeks not of the sweat of the brow, but is finished from the beginning.' Might he not as truly have added that it is likewise as definitely *characteristic* from the beginning, and that, spite of artistic development, change of environment, and what not, the special characteristics—the expressed individuality of the 'master'—must remain and must be expressed in his handiwork for all time.

PHILIPPE LE BON BY VAN DER WEYDEN
(ANTWERP MUSEUM)

The chaotic condition in which much of the so-called criticism of the Early Netherlandish painters yet remains is aptly illustrated by the varied notices which the few examples of these brilliant painters referred to above received in the current press. For instance, speaking of the interesting little *Pietà* (No. 1) lent by Sir Henry Thompson under the title of *Memling*, the *Guardian* remarks that 'it suggests rather the hand of a French painter.' In the columns of the *Daily Telegraph* we read that the same picture 'cannot, without demur, be allowed to bear the name of *Memline*, since the types of the figures are not his, but recall rather in their moroseness and immobility Dierck Bouts. The painter is an Anonimo, who has been influenced by both masters'; whilst the *Times* declares that 'as an example of the Bruges master it is not quite convincing; we must be content to regard it as a good work of one of the many painters who worked quietly in the monasteries, died, and were forgotten.'

In the sum of all these three notices we certainly find much of accord, but their agreement, such as it is, is merely of a confusedly negative character; whereas in reality, although the picture is certainly not a *Memling*, it is neither by a French painter, by Dierck Bouts, nor by an unknown hand. The truth is, that it is a genuine, if late, work by Petrus Christus, a man who, in his early period working under the mighty spell of the Van Eycks, produced some really excellent work, but who, like other notable figures of his own time, deprived of that benign influence, later in life fell gradually away from his early accuracy and power.

More important still in many ways are the *Donor under the Protection of St. Clement* (No. 3) and the *Madonna and Child* (No. 4), lent by Mr. George Salting. On the first of these the *Guardian* is (unintentionally?) silent, but the *Telegraph* speaks with emphasis and decision. It says: 'Uncouth, yet of great interest as showing in combination certain characteristics of the French and Flemish Schools of the late fifteenth century is *A Donor under the Protection of St. Clement*, which is rightly designated by the catalogue as Franco-Flemish. We believe the painter to be Simon Marmion, of Valenciennes, the author of a celebrated altar-piece, of which the greater portion is preserved at Wied, while certain minor sections are in the National Gallery. The floating angel in this picture is identical in style and treatment with the angels in these fragments in the National Collection.' After reading this pronouncement, it is very entertaining to find the *Times* say of the same picture that it 'has some resemblance to a famous picture at Glasgow, which used to be attributed to Hugo Van der Goes, but is now thought to be the masterpiece of Jean Perréal or Jehan de Paris, by whom the Louvre possesses two or three double portraits of the same type. An immense amount of research has lately been spent in Germany, Belgium, and France on this painter and his works, and the main

facts seem to have been definitely established; but Mr. Salting's picture, though closely related to him, is scarcely worthy of the master himself.' In the light of this declaration, it is more than a pity that the *Guardian* does not refer to this picture at all, since it is understood that Sir Walter Armstrong stood sponsor at the christening of the Glasgow picture! But does he, for he certainly must have seen the Salting picture, likewise see a similarity between the two pictures in question? and if so, would he raise his voice against the so-called 'main facts definitely established by the immense amount of research, etc.'? The only existing similarity, to the eye of the careful student, is that of epoch and of subject; certainly not in any of the hundred and one points which differentiate between schools and painters. Neither can we admit that Mr. Salting's picture 'is scarcely worthy of the master' with whom the *Times* connects it, for a very exhaustive comparison of the two pictures demonstrates decisively the clear superiority, the greater artistic significance, of the painter of the picture shown at Burlington House. It is far nobler in character and of greater refinement, as it is finer in handling, than the Glasgow 'Van der Goes,' and far from possessing any connection with the work of Jean Perréal, it is not only purely Netherlandish in type, composition, and treatment, but even where the original pigment remains upon the panel such pigment is also Flemish in construction.

It follows that in the same way this wing of a triptych has not even a remote connection with Simon Marmion, as may easily be proved by close comparison with the two little pictures in Trafalgar Square, which are mistakenly supposed to verify it, the 'combination of certain characteristics of the French and Flemish schools of the late fifteenth century' only occurring in the mind of the reviewer. Detailed comparison proves that the floating angel in this picture is not at all 'identical in style and treatment with the angels in these fragments,' but, instead, so very dissimilar is it as to make it apparent, by that test alone, that the pictures are by two different hands. Furthermore, far from being 'uncouth,' this most interesting picture, as we have said, exhibits a high degree of refinement, particularly in the head and figure of the *Donor*, proving, in conception as well as in execution, its author to have been a master quite in the first rank, and to a *seeing* eye this master is not hard to seek. There is in the Museum at Antwerp a portrait of *Philippe le Bon*, by Roger de la Pasture (Roger Van der Weyden), painted in his later years, one of the treasures of the Early Netherlandish Section of that important Gallery. Like the *Donor and St. Clement*, this fine picture is to-day, unfortunately, in a greatly spoiled condition. Between this portrait and the picture of the *Donor and St. Clement* there exists a striking resemblance. An eye well acquainted with the Antwerp portrait recognises at once the magnificent drawing of the head of the *Donor*, the noble carriage of the figure, the broad scholarly presentation of the subject, and the fine grasp of anatomical detail. There is the same quiet dignity of the noble sitter, the same thoughtful, far-away expression in the eyes, the same rather ascetic face, and a closer inspection and comparison with a photograph reveals the many more points of similarity. The full under-lip, the line of the tightly-closed expressive mouth, the moulding of the nose, the curious full arch of the large orbit, the manner of painting eye and hair, cheek, chin and neck, all these are characteristic of both portraits, differing slightly maybe as they are employed to present different personalities, but in character and significance essentially the same, and at every point typical in force and feeling of the later period of Van der Weyden. So also are the refined hands, the long thin fingers with their neatly kept nails, the forms of the draperies, the management and elaboration of the Saint's decorative habiliments, the arrangement of the landscape and perspective, the very full but harmonious composition, and also the colour scheme, and the very pigment employed. The floating angel in the picture is likewise distinctive, and is typical of many to be found in the great Roger's pictures at Berlin, Frankfort-on-Main, and elsewhere.

With regard to the *Madonna and Child* (No. 4), it is given in the Catalogue to the *Maitre de Flemalle*, and with a curious unanimity this claim is allowed by the three critics already quoted, together, in each instance, with the according and explanatory remark (to quote directly from the *Times*, which differs only from the *Guardian* and the *Telegraph* in that it is more copious and detailed) that 'He is believed for the moment, at least, to have been a certain Jacques D'Aret; what is certain is that he was a Tournai painter, a fellow-worker with Roger Van der Weyden, and perhaps a pupil of the mysterious Jacques Campin, an artist of high reputation in his day, by whom not a single known work remains.' What a truly delightful and instructive example of 'seeing with the ear' criticism this is! It sounds very learned and very historical, and for the moment at least it imports a very mythical indefiniteness to the able and brilliant artist whose work is before us. With Jacques Campin, of high reputation, and with the merely historical Jacques D'Aret we have nothing to do here, whilst to the vaguely mysterious *Maitre de Flemalle* we hope to return on a future occasion; but we hope to determine,

if possible, what facts we may regarding the painter of this *Madonna and Child*, by the aid alone of a scientific comparison and of the original picture before us. Viewing it from a short distance we are at once impressed, as in the case of No. 3, with the indisputable evidences which the picture presents of its own high qualities, and of the exceeding abilities of its author. The first thing about the picture which arrests a cultivated eye is the great beauty and originality of its conception. Pronouncedly full of subject and of detail the composition is yet exceedingly harmonious, and despite the general high finish the many parts are wonderfully subordinated to the general effect. The drawing is unusually powerful, the line firm and expressive, the colour rich and full, the action dignified and forcible, the lighting clear and efficient, and the whole subject is treated with a rare intelligence and inspiration. Clearly we have here to do with a master-mind, a man of character, an artist by conviction and of unusual insight. The picture is full of the influence of the Van Eycks, but it does not present their characteristics, although evidently of their epoch and painted in their immediate vicinity. The strong resemblance which it bears to the work of Roger de la Pasture connects it with his studio, and on comparison with accepted pictures from his hand many remarkable coincidences immediately present themselves. The peculiar strength or weakness of any painter is perhaps quickest evidenced by his manner of painting hands, and the hands of the Virgin here are of unusual force and significance. Her right hand in particular is a marvel of artistic strength and refinement, and no part of the picture is more full of delight to an appreciative eye than is that strangely beautiful metacarpus and those long, tapering, expressive fingers. The man who can paint such a hand as this will paint it always, for so great a grasp of a hand's anatomy, and so loving, so scholarly, so masterly a recognition of a hand's potentialities, will never be absent from his work. A similarly beautiful hand, instinct with life and presenting exactly the same characteristics, we find in the *Madonna and Child* by Roger Van der Weyden No. 330 in the Gallery at Berlin, and with trifling variations the same exquisite and powerfully-drawn member appears throughout his pictures. In the Berlin picture, too, is introduced the same *motif*, although ruinous overcleaning has quite destroyed the soft beauty of the tender breast the Mother's fingers indent, and from which the smiling Child has but just turned away.

VIRGIN AND CHILD BY VAN DER WEYDEN
(ATTRIBUTED TO DIERCK BOUTS) BERLIN MUSEUM

In another picture in the same Museum (No. 545c) this time curiously enough, but quite erroneously, given to Dierck Bouts, a greatly inferior painter, appears the identical child in the work before us; looking, perhaps, a trifle older, but in type and character precisely similar. There is the same restless movement, the same moulding of the little rounded limbs and hands and feet, the same fleshy little body, the same shaped head, the same eye and ear, nose, mouth and cheek, even the painting of the eyeball and pupil and the lighting of the beautiful iris all are entirely identical with their counterparts in the young child of the Salting picture. When we come to compare the heads of the Virgins in these three pictures we find a wonderful and striking agreement between them. The wide high forehead, the large prominent eyeballs, the extensive orbits, the long

crescent-like openings formed by the half-closed lids, the long beautifully-modelled nose, the full richly-coloured expressive lips, the delightful little double chin, the fine outlines of the face, the graceful carriage of the head, the mass of flowing, wavy golden but dark hair, in all these points, and many more, we find the same master-hand, the same touch, the same mind apparent, and all are typical of Van der Weyden and are to be found reproduced throughout his works. In all these pictures likewise the manner of painting and treatment of the draperies, the jewel work, the landscape backgrounds and all the various accessories introduced are not only identical but are throughout of the same high order and distinctively manifest the same inspired hand.

How are we, then, to account for the different attributions attached to these pictures? In spite of so many prominent coincidences, it may be asked, are there likewise no divergencies which may account for such opposing verdicts? Differences between the pictures there certainly are, but not divergencies; differences only which are not material but which are those entirely of period and of composition, or of condition. The Salting *Madonna* is earlier in period than those at Berlin, as the more abundant reserve and greater precision of its handling testify, whilst at the same time in the two Berlin pictures the Virgin is portrayed more as a patrician lady posing for her portrait, and in the picture shown at Burlington House she is represented *en deshabille* and in the privacy of her own boudoir. Other than such structural variations in composition the real reason for the great divergence of opinion is the very important one of condition, and especially is this the case with the two panels belonging to Mr. Salting. Painted at widely sundered periods of the master's career, each of a like high order, possessing innumerable and undeniable points of agreement, ranging from the wonderfully painted little miniature figures in the landscape backgrounds right up through the whole types represented to the very design and construction of the compositions themselves, they agree likewise even as they differ, each in its respective condition. Both pictures have suffered to such an extent that at first glance they do undoubtedly appear to have little in common. With the *Donor and St. Clement*, however, the damage is more general and equal over the whole surface of the panel and only where the pigment was of considerable thickness has it been able in part to resist the scouring it has received. The grain of the wood shows itself all over the picture in a deplorable way, the landscape and sky are almost gone, only a hideous remnant remaining; the raiment of the noble donor is worn threadbare, and the original beautiful fur edging has disappeared entirely. With the removal of the upper surface or 'skin' of the picture the softening shadows, the flesh tones, and almost all the beautiful modelling has been destroyed, the brilliance has departed from the Saint's magnificent embroidery, and the sparkle from his jewels, and his lack-lustre eyes are hard set in a vacant-looking almost expressionless face. To hide damage done by over-cleaning the restorer (*sic*) has painted over much of the surface, adding some new fur, toning down the now raw lights, and throwing over the whole work a veil of some filthy obscuring varnish which is chiefly answerable for the supposed 'French' influence in the picture. With the *Madonna and Child*, a picture, like other early works by Van der Weyden, painted with a pigment of a beautiful creamy consistency and in rich impasto, the damage suffered is less general and much more irregular. Here and there it has been grievously rubbed, the fine harmonies have vanished from the Madonna's robe, her left hand and the child's feet are thinned almost to the wood, the delicate eyelashes and much of the brows have fled, and the graceful contours are gone from her face, etc. In a few small places the surface is almost perfect, but in general it has been either chipped or scoured and afterwards repainted, whilst, on the right side, a strip three-and-a-half inches wide (sight) running right up and down the picture, has been either added altogether to complete a fragmentary panel (which appears the more probable) or has at least been entirely repainted. This explains the awkward and clumsy modelling of the Virgin's left arm, for the elbow, the chalice near it, the Gothic carved work on which they rest, and all else contained within the limit above mentioned are wholly modern in execution and pigment, and are painted by a very inferior hand. We have had the privilege of spending many delightful hours in the thorough examination and comparison of these two, still fine, although grievously damaged pictures, both when they were exhibited at Bruges and now again in London, in all kinds of lights, and have no hesitation whatever in believing that in both cases the varied conflicting and quite inaccurate views hitherto held regarding them, both in this country and abroad, proceed alone from (*a*) an incomplete acquaintance with the work of Roger Van der Weyden, coupled with, and to a much greater extent (*b*) an inadequate recognition and consequent allowance for the actual and dreadful condition they are now in.

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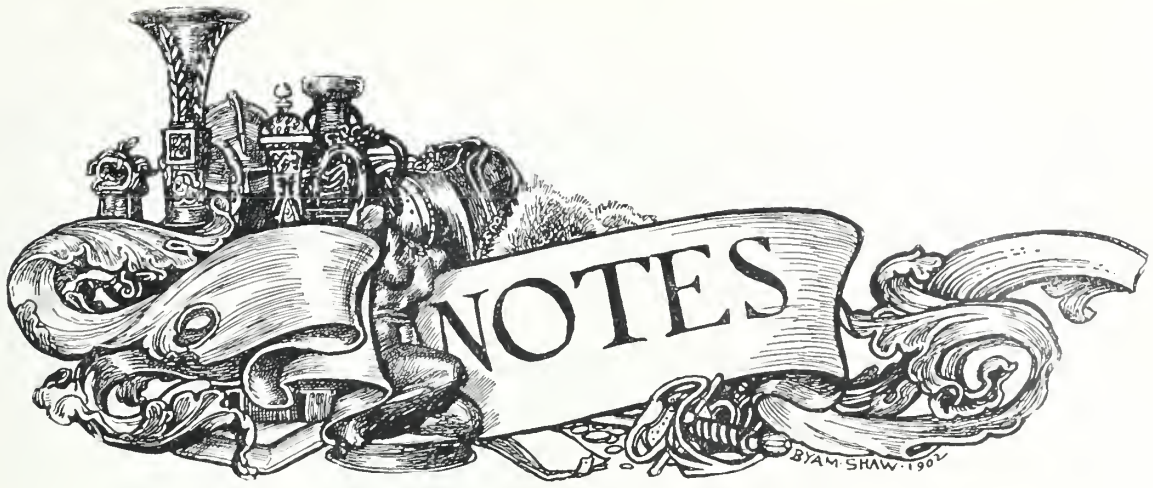

THE number of works of art still hidden in the smaller towns and villages of Italy, unknown to the general traveller and even to the art critic, cannot fail to strike the individual who by chance drops upon them. In the tiny town of Levanto, a few miles from Spezia, there are two of these: both in their way of unusual interest, and to both of which are attached curious traditions. One of these is a magnificent oil painting on panel, of *St. George Killing the Dragon*, which instinctively recalls the celebrated Carpaccio examples of the same subject in Venice; whilst the other is an unusually fine chalice, with a curious English interest attached to it, since it is said to have belonged to St. George's Chapel, Windsor, in the days of Henry VIII. Tradition in both cases wants confirmation: in that of the picture it is clearly quite unreliable.

St. George and the Dragon and a Henry VIII. Chalice

The painting, unusually fine in colour and composition, in splendid condition, and surrounded by a frame of small figures of Franciscan worthies, hangs over the first altar to the right of the west door, in the Church of the Franciscan Convent. The tradition runs that one night a painter—Andrea del Castagno has been chosen owing to the well-known, but utterly impossible, legend concerning him—arrived at the convent gate and implored sanctuary from the brethren. He had fled from his native city after murdering a fellow painter. The monks took pity on him; he remained in shelter with them for seven years until his death, and he painted for their church this *St. George* as a thank-offering for benefits received. The various suppressions and other vicissitudes which since then overtook the convent have destroyed or removed all documentary evidence that might assist in proving its authorship, or supplying any facts concerning the painting, but its merits sufficed to attract Napoleonic cupidity, and, like many more celebrated works, it was carried to Paris, whence it returned after the collapse of the First Empire. It is difficult off-hand to establish authoritatively who may be its creator, but it was probably one of the still insufficiently known and studied Ligurian Masters, who introduced influences from Lombardy and Venetia. It is not impossible

HENRY VIII. CHALICE 10½ IN. HIGH

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that it may be given with some show of reason to Pier Francesco Sacchi, an artist who flourished in these parts at about the time when this work must have come into existence.

The chalice, together with a quantity of illuminated books and other valuable church furniture and utensils, is variously reported to have been bought, or won in a game of chance, by Marchese Gian Gioacchino da Passano, Ambassador to the Court of St. James († 1550), and was presented by him to the parish church of St. Andrea in his native place; where, along with a splendid monstrance, it is still preserved as a *Monumento Nazionale*. It is said to have belonged to Henry VIII.—styled by one of the guide-books *il re schismatico*—himself. Here again, however, all authentic records are lost, and one has to rely on tradition for what it is worth. It is a magnificent specimen of goldsmith's work hammered and chased in silver-gilt. In lunettes round the base are the major and minor prophets in coloured enamel, and on tiny chased silver ovals round the boss of the stem are the twelve apostles. In other respects the design, though extremely handsome, is severely simple and in unusually perfect taste.—R. H. Hobart Cust.

ST. GEORGE AND THE DRAGON BY PIER FRANCESCO SACCHI (?)

New Acquisitions of the Louvre

The new acquisitions of the Louvre are no doubt important additions to the art treasures already housed in its far-famed galleries. Among these we must mention, in the first place, the picture by Domenico Theotocopuli, called il Greco, a master who was active in Spain about a generation before Murillo. It represents Ferdinand II. of Aragon, in his armour and crown, holding in his left hand the *fleur de lis* emblem of the French kings, and attended by a page carrying his helmet. There is no doubt that this is a genuine and characteristic work of the master, recalling the style of the Bassani of Venice, where the artist, a Greek by birth, is known to have made his first studies. The execution, it is true, is rather crude, but the colouring, silvery in tone, is fine and luminous. The face of the king has that immoderate length which we so often meet with in il Greco's pictures, and which we find also especially accentuated in his portrait at the National Gallery (No. 1,122).

The picture by Tiepolo, bought from the Beaurepos collection (Marne-et-Loire), is a sketch for the ceiling of the Oratory in the Grimaldi Palace at Genoa, and a fine example of this late Venetian, whose art seems especially adapted for ceiling and wall-paintings. It represents the Virgin in glory as she ascends into

"THE VIRGIN IN GLORY" SKETCH FOR A CEILING BY TIEPOLO

heaven amidst a flutter of innumerable angels, some of them carrying her triumphantly into the presence of God the Father, who receives her with outstretched arms. Far above the clouds the Archangel Michael blows his trumpet; in the centre Sin, symbolized by a huge serpent with an apple in its mouth, dashes across the open space; and beneath appears a procession of monks carrying crosses and innumerable candles. The foreshortenings are as risky as they are irreproachable, and the colouring, blending gradually from darkest red into a most delicate pink, is most effective in its golden transparency.

It will be, no doubt, an agreeable surprise to the English visitor to find in the long gallery of the Louvre another Hoppner. It is an attractive portrait of a lady dressed in white, with delicate tinges of yellow in her hair and round her waist. A little boy, probably her son, is standing near her, smiling at the spectator and holding a kitten in his arms.

The newly-acquired Raeburn, which is said to represent Mistress Mackonicke with her infant daughter, seems rather heavy in colouring and somewhat deficient in drawing.

Lastly, we must also mention the two landscapes by Salomon Ruysdael, fine river scenes with imposing architecture. They show the artist in a more important light than we have been accustomed to see him hitherto—the uncle and first teacher of the great Jacob van Ruysdael.

The Louvre has, moreover, to be congratulated on the important bequests made by Princess Mathilde and the late Baron Arthur de Rothschild, exhibited a few days since in the "Galerie des Portraits." Besides her own bust in marble, by Carpeaux, and a few portraits, one of them a fine head attributed to Velasquez, the Princess has left to the French nation a Sir Joshua Reynolds: strange to say, the *first* picture of this famous English artist that enters the Musée of the Louvre. It represents a young woman, with powdered hair, dressed in white and seated in a landscape, apparently lost in meditation. The prevailing silvery tone of colour, together with the poetic conception of the unknown lady, probably a portrait, gives it that air of distinction and refinement so characteristic of the master.

FERDINAND II. OF ARAGON BY IL GRECO

Baron Arthur de Rothschild's munificent gifts consist of a splendid Hobbema, two Jacob van Ruysdaels, one of them the well-known "snow-landscape," a Wouwerman, several Teniers, a sea-scene by Backhuysen, and not less than four Greuzes. Among these latter are the two girl-friends embracing each other, and that famous picture of the little girl mourning over her dead bird.—Louise M. Richter.

The Cup of the Constable

In the year 1604, Philip III. of Spain, or rather his all-powerful Minister, the Duke of Lerma, availing himself of the recent accession of James I. to the throne of England, sent the Constable of Castille, Don Juan Fernandez de Velasco, Duke of Frias, to London to negotiate and conclude a treaty of peace between the two countries. At the sumptuous banquet in Whitehall, given by the King in honour of the Ambassador and the numerous grandees accompanying him, it is recorded that "the Constable drank to the King the health of the Queen from the lid of a cup of agate of extraordinary beauty and richness, set with diamonds and rubies, and directed that the cup should remain in His Majesty's buffet." "He then rose a second time, and drank to the Queen the health of the King, from a very beautiful dragon-shaped cup of crystal, garnished with gold, drinking from the cover; then the Queen, standing up, gave the pledge from the cup itself, which she was most graciously pleased to accept for her buffet." On his part, the King, not to be outdone, presented the Ambassador with "three large goblets, *one of them very ancient and enamelled with portraits of saints.*" It is this goblet which is the subject of our illustration. In an inventory taken in 1520, under Henry VIII., the cup is described as follows:—

"*Item one cup of gold, with imagery, ye koppe a crowne imperiall, and about ye border of ye cover and ye fôte a crowne garnished with LXI garnishing perles poize LXXIX oz.*"

Tracing its history still further back, we find that it was given to Charles VI. of France in 1391, by his uncle, Jean Duc de Berry, and afterwards passed into the possession of the kings of England, it being first mentioned as property of the State during the reign of Henry VI.

From 1610 to 1883, the goblet remained in the Spanish convent of Santa Clara de Medina de Pomar, to which the Constable had given it, his family possessing a private chapel there. In the latter year, the Convent finding itself in financial straits, the Superior despatched a monk to Paris with the goblet in order to raise the sum of 12,000 francs (£480) by its means.

The late Baron Jerôme Pichon, the then President of the Société des Bibliophiles of France, and one of the greatest judges and collectors of ancient goldsmith's work, happened to be the first to whom the frater offered the goblet. Misled by the discrepancy between the fourteenth century style of cup and the seventeenth century character of the dedicatory Latin inscription round the stem (see illustration), Baron Pichon, disbelieving the explanation given him about the history of the cup, declared the object to be a forgery. The poor benighted monk, finding himself at the end of his tether, after tramping for weeks about Paris in vain offering his cup to all the best connoisseurs and art dealers, who one and all declared it to be spurious, as a last resort returned once more to the Baron. Out of commiseration for the penniless Spaniard he consented to buy the cup for its value as bullion, viz., 6,000 francs (£240). Shortly afterwards he discovered the existence of an excessively rare pamphlet in the Spanish language, which the Constable had caused to be published about his mission, entitled "Relacion de la Jornada del exc^mo^ Condestable de Castillo a las pazes entre Hispaña y Inglaterra," etc., printed by Plantin at Antwerp (Amberes) in 1604, from which work we have culled the historical details given above, which place the genuineness of the cup beyond dispute.

Not yet satisfied with such an undoubted testimony, Baron Pichon had the unfortunate inspiration to address himself to the Duke of Veraguas, a lineal descendant of the Constable of Castille, to get some more information about his ancestor. The answer was a contestation of the validity of the sale brought in the French law courts, where all the circumstances accompanying the sale were elicited in cross-examination. The courts, however, upheld the *bona-fides* of the purchase. King Edward, then the Prince of Wales, during his sojourn in Paris in October, 1888, paid a special visit to Baron Pichon to view the cup and greatly admired it.

The cup is of 22 or 23 carat gold with translucid enamel, and is considered to be French work of the latter half of the fourteenth century. The lid represents the life of St. Agnes, and on the foot are emblems of the four Evangelists. It was bought from Baron Pichon in 1892 for the sum of £8,000 by subscription, with the aid of the Treasury, and has found a worthy place opposite the famous Portland vase in the Gem and Golden Ornament Room of the British Museum.—H. L. Ettinghausen.

Mr. Warren's Filippino

By the courtesy of Mr. E. P. Warren we are enabled to reproduce the wonderful *Holy Family with St. Margaret*, by Filippino Lippi, which attracted so much attention at the recent Old Masters Exhibition at Burlington House. It is hardly an exaggeration if we affirm that this superb work, rich and harmonious in colour, a triumph of decorative composition and linear arrangement, and infinitely tender and graceful in the expression of both the Virgin and St. Margaret, is the finest easel picture known by this master. The features of the boy, St. John the Baptist, reveal an extraordinary

amount of psychological insight on the part of the painter. They suggest the future ascète who lived in the wilderness, dressed in goat-skin and feeding on milk and honey and berries. In spite of the caressing action of his arms, there is in his eyes a wild stare, almost like that of a maniac. Thus the picture, in spite of much that is conventional, has a curious savour of modern realism.

A Nelson Relic

THROUGH an unfortunate printer's mistake a reproduction of a silver inkstand, formerly the property of the Earl of Pomfret, was substituted on page 253 of our April issue, for the block of Lord Nelson's Sheffield plate inkstand, now in the possession of Dr. C. M. Clarke. The note should have been accompanied by the illustration printed below.

An Indian Gold and Agate Casket

THE inkstand reproduced in our April number bears the hall-mark of 1747, and has the monogram of the Earl of Pomfret on the handle and bottles. It is now the property of Major E. G. Clayton, who also owns the curious casket here reproduced. This beautiful piece is made of agate and gold, and is fitted with an ink-bottle, seal and pen. The legs are four cornelians, and the clasp is a brilliant. It was taken from the Rajah of Sasnee by an English officer in 1802.

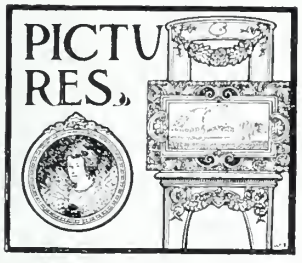
LORD NELSON'S SHEFFIELD PLATE INKSTAND

GOLD AND AGATE CASKET

New Mezzotint Engravings

A BEAUTIFULLY engraved mezzotint has just been published by Mr. C. Klackner, of Romney's *Mrs. Tickell*, a famous painting in the collection of Baron Alfred de Rothschild. It is engraved by Mr. Thos. G. Appleton, the edition being limited to three hundred signed artists' proofs. Another exceedingly fine plate is Mr. Norman Hirst's mezzotint translation of Constable's *View of Salisbury Cathedral from the Avon*, published by Messrs. Leggatt Bros. Mr. Hirst has been particularly happy in suggesting the quality of the sky with its fleeting clouds. The gleaming white spire is on the left, the three pointed arches of the bridge on the right of the picture, which has never before been reproduced. Yet another noteworthy mezzotint plate—this time after a modern picture—is Mr. Herbert Sedcole's version of Joseph Farquharson's *Salmon Fishing on the Dee* (Frost and Reed).

THE March sales of pictures at Christie's have been full of surprises and replete with interest. Each of the four collections dispersed on the four Saturdays in March was of more than ordinary interest and importance, and the gross results amounted to over £86,000. Two of the sales, it may be mentioned, extended into the following Mondays.



By far the most interesting sale was that of the Townshend heirlooms, on March 5th and 7th, and this resulted in a total of £41,017 being contributed (less expenses) to the exhausted finances of a once powerful and wealthy English family. The Townshend residences at Raynham Hall, Norfolk, and Balls, Hertfordshire, appear to have been regarded as the family portrait galleries for a long series of generations, and most of those who entered the family by marriage brought their family portraits with them. A large number of these have small claim to artistic importance, but were undoubtedly attractive as "human documents." A considerable number of the portraits were purchased on behalf of a collateral member of the Townshend family, but their re-appearance at Raynham appears to be a very remote contingency. There yet remain at the family seat two hundred other portraits and other pictures, but these are probably of not much consequence.

On the score of high prices, Romney was considerably in advance of all the other painters represented in the sale, and his portrait of *Georgiana Anne Poyntz*, wife of Lord John Townshend, in white dress with black mantle and light blue sash, 30 in. by 25 in., sold for 3,150 gns., against the 30 gns. the artist received for it in 1793. The six examples of Reynolds formed one of the chief attractions of the sale; one of these, a pastel drawing of *Anne Montgomery, Marchioness Townshend*, whole length, in white dress, 33 in. by 20 in., brought the totally unexpected amount of 960 gns.; the pictures were: *George, First Marquis Townshend*, whole length, in robes, 93 in. by 57 in., 1779, engraved by Turner and Tomkins, 2,100 gns.; an earlier portrait of the same, in scarlet coat over a steel cuirass, painted in 1759, 35½ in. by 27 in., engraved by S. W. Reynolds and S. Cousins, 800 gns.; *The Right Hon. Charles Townshend*, whose blundering policy lost us the American colonies, whole length, in robes, 1755, 94 in. by 58 in., engraved by R. H. Cromek, and by John Dixon, 1770, 1,150 gns.; another of the same, in dark red velvet dress, 35 in. by 27 in., 820 gns.; *George Lord Ferrers, Earl of Leicester* and *Second Marquis Townshend*, whole length, in uniform, 93 in. by 56½ in., engraved (the head only) by C. Bestland, 2,000 gns.; and *Lord John Townshend*, in dark blue coat, 1788, 30 in. by 25 in., engraved by J. Jones, 1789, and by R. Josey in 1877, 880 gns. An important example of Gainsborough, a portrait of *Robert Adair*, in dark blue coat with brass buttons, 29 in. by 24 in., realised 2,000 gns.; and one by J. Hoppner, a portrait of a lady in white dress with green sash and black shawl, 30 in. by 25 in., 1,350 gns. These were the only pictures which ran into four figures.

Among the anonymous portraits of men and women, all more or less directly connected with the Townshend family, were the following:—*Aubrey de Vere, 20th Earl of Oxford*, in armour, with red sash, 28 in. by 24½ in., 380 gns.; *Portrait of a Gentleman*, probably a physician of eminence, in dark dress, his right hand resting upon a skull, dated 1573, on panel, 38 in. by 28 in., 400 gns.; *Lettice Knollys*, in brown dress, with white ruff and cuffs, large black hat, 44½ in. by 35 in., 360 gns.; and *Charlotte Compton, Baroness Ferrers*, wife of George, first Marquis Townshend, in pink and white satin dress, laced with strings of pearls, 315 gns. The twenty portraits of Lord Vere's famous fighting captains, by an artist or artists of the Dutch schools, all whole lengths, about 83 in. by 42 in., included *Sir Simon Harcourt*, 250 gns.; *Sir Henry Paiton*, 190 gns.; *Henry, Earl of Oxford*, 145 gns. There were also the following:—Vanloo, *Portrait of Audrey, Viscountess Townshend*, in white satin dress with lace trimmings and cap, 30 in. by 25 in., 400 gns.; W. Hogarth, *Portrait of James Quin*, the actor, in brown gold-laced coat and full-bottomed wig, 29 in. by 24 in., 720 gns.; C. Janssens, *Lady Vere*, in black dress with puffed black and white sleeves, large ruff, on panel, 29 in. by 23½ in., 320 gns.; another by the same, *Dorothy Percy, Countess of Leicester*, in black dress with lace

collar and cuffs, 29 in. by 24½ in., 260 gns.; A. Kauffman, *Anne Montgomery, Marchioness of Townshend*, in white dress, holding an arrow, her eldest son, Lord William Townshend, as Cupid holding a dove, 23½ in. by 19½ in., engraved by T. Cheesman, 360 gns.; several by Sir Peter Lely, notably *Horatio, 1st Viscount Townshend*, whole length, in rich scarlet robes trimmed with ermine and lined with white satin, 94 in. by 57 in., 350 gns.; *Mary Ashe*, second wife of Horatio, Lord Townshend, whole length, in brown dress with white sleeves and blue cloak, 94 in. by 57 in., 620 gns.; *Eleanor Gwyn*, in red dress with white sleeves, seated under a tree, 49 in. by 39½ in., 520 gns.; and a *Portrait of a Lady* in brown dress, with white sleeves and blue cloak, 48 in. by 40 in., 240 gns. The several Kneller portraits included *Frances Harrison*, whose daughter became Viscountess Townshend, in blue dress holding a bunch of grapes, 46½ in. by 43 in., 140 gns.; and her daughter *Audrey*, who married Charles, 3rd Viscount Townshend, in white satin dress lined with lilac, blue cloak, 49 in. by 40 in., 160 gns.; M. J. Mierevelt, *Horace Lord Vere of Tilbury*, in dark dress, falling ruff, blue sash, on panel, 26½ in. by 23 in., 480 gns.; P. P. Rubens, portrait of *Marie de Medicis*, in black dress and cap, with large white collar and cuffs, pearl necklace, 49 in. by 40 in., 330 gns.; Sir A. Van Dyck, portrait of *Sir Roger Townshend*, whole length, in black slashed doublet, black satin breeches, 93 in. by 57 in., 220 gns. The Monday's sale included some interesting and a large number of speculative pictures, very few of which reached three figures. The two most important formed a companion pair catalogued as *Charles II.* when a boy, in armour, with lace collar and Ribbon of the Garter; and *Henrietta*, daughter of Charles I., in orange and silk dress, with silver lace and pearl ornaments, both on canvas, 61½ in. by 41½ in.; both are of very high quality and worthy of Van Dyck; they are catalogued as by D. Mytens, which cannot be correct if the names of the personages have been accurately handed down to posterity. They realised 460 gns. and 510 gns. respectively. A Lely portrait of *Anne Hyde*, daughter of the Earl of Clarendon, in yellow dress with blue cloak, 49 in. by 39 in., 240 gns.

The collection of modern pictures and water-colour drawings of the late Mr. Walter Dunlop, of The Grange, Bingley, Yorks., formed the chief portion of the sale of March 12th, and this collection, with other properties, in all 150 lots, produced a total of £11,911. Mr. Dunlop's drawings included one by Sir E. Burne-Jones, *Theseus and Ariadne*, 22½ in. by 17½ in., 220 gns.; W. Holman Hunt, *The young Lantern-maker of Cairo*, 11 in. by 7 in., 175 gns.; D. G. Rossetti, *Morning Music*, 1867, 15½ in. by 13 in., 154 gns.; J. M. W. Turner, *Whitehaven*, 12¾ in. by 18¼ in., engraved by W. R. Smith in Turner's *England and Wales*, 510 gns.—this sold for 740 gns. at the Novar dispersal in 1877; and P. de Wint, *A View near Ambleside*, with peasants, cattle, and sheep, 15 in. by 28½ in., 235 gns. The pictures included: T. Faed, *The Patron and Patroness's Visit to the Village School*, on panel, 36 in. by 51½ in., exhibited at the Royal Academy, 1852, 400 gns.; Sir J. E. Millais, *Caller Herrin'*, 1881, 43 in. by 31 in., engraved by H. Herkomer, 1,600 gns.; W. Muller, *A Dance at Xanthus*, 1844, on panel, 15 in. by 24 in., 300 gns. (at which price it was acquired at the H. McConnel Sale in 1886); J. Philip, *The Water Drinkers*, 34 in. by 44 in., exhibited at the Royal Academy, 1862. 950 gns. (this also came from the McConnel Sale, where it realised £1,572); and Rossetti, *The Bower Meadow*, 1872, 34 in. by 26½ in., 800 gns. The miscellaneous properties included the following pictures: Two (among others) by Erskine Nicol, *The Lease Refused*, 1865, on panel, 20 in. by 16 in., 315 gns.; *Good News*, 1866, 20 in. by 15 in., 240 gns.; E. Verboeckhoven, *Ewes and Lambs near the Coast*, 1872, 27 in. by 34½ in., 235 gns.; Peter Graham, *Wind and Rain: a Storm in the Highlands*, 53 in. by 78 in., exhibited at the Royal Academy, 1873, 420 gns.; L. Deutsch, *The Guard*, 1888, 61 in. by 37 in., 240 gns.; and Sir J. E. Millais, *Time*, 1895, 56 in. by 37 in., exhibited at Burlington House and bought in at the artist's value for 420 gns., and presumably again not sold at the 145 gns. at which it was knocked down.

The remaining portion of the collection of important pictures, mostly of the English school, and water-colour drawings, of the late Mr. C. F. Huth, of Oakhurst, Tunbridge Wells, formed rather more than one-half of the sale on March 19th, when the total for 149 lots amounted to £24,027 15s., Mr. Huth's 78 lots bringing £18,843 13s. 6d. A previous sale of a portion of Mr. Huth's pictures was held on July 6th, 8th, and 9th, 1895, when a total of £27,547 was realised, 8,500 gns. being realised for a magnificent example of J. Constable's work. The most important drawing in the second portion of the Huth sale was a black and white chalk drawing by Gainsborough, a whole length portrait of the *Duchess of Devonshire*, 19½ in. by 12½ in., one of the several studies which Gainsborough made for the famous stolen picture, which now belongs to Mr. J. P. Morgan; two of these studies (one of which is very similar to the Huth drawing) were reproduced by R. J. Lane, and frequently repeated at the time of the discovery of the long-lost picture. The Huth drawing appears to have been quite unknown until its appearance at Christie's on March 19th, when it realised the very high price of 500 gns. A similar drawing, *A Head of a Lady*, 14 in. by 10½ in., sold for 100 gns. The pictures (as well as the drawings) in this collection were a curiously mixed lot, and the prices ranged chiefly from a few shillings up to 20 gns. or 30 gns. each. The few which do not fall within this category went to the other extreme. A splendid example of J. Crome, *A View on the Yare, Norwich, above the New Mills*, 27½ in. by 39 in., brought 1,900 gns., and the companion picture, *A Moonlight View on the Yare*, 26½ in. by 40 in., went for 1,150 gns.; these two pictures were purchased at the sale of the artist's effects by Mr. Hankes, Mayor of Norwich, from whom they were purchased by Mr. Sherrington, and from whose widow they came into the possession of the late Mr. Huth. There were also three superb pictures by Gainsborough—a pastoral scene with figures, in the

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THE CUP OF THE CONSTABLE
AT THE BRITISH MUSEUM

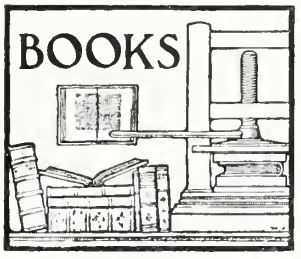
(From a Drawing)

centre of the picture is a river flowing down from rocky heights behind, a shepherd and sheep on the left bank, and two goats on the right in the foreground, 39½ in. by 49½ in., 2,900 gns.; a portrait of the *Right Hon. William Pitt*, in dark blue coat with brass buttons, white stockings, powdered hair, in an oval, canvas, 29 in. by 24 in., 2,300 gns.; and a portrait of *Frederick Duke of York*, in scarlet coat with facings, gold braid and brass buttons, powdered hair, oval, 28½ in. by 23½ in., 2,500 gns. This very interesting portrait only realised 66 gns. at the Bicknell sale in 1866, and is the only one of the series of Gainsborough portraits of all the children of George III. which is not in the Royal collection. The highest price of the day, however, was secured by a beautiful portrait of a lady (a member of the Ducie family) by Sir Joshua Reynolds, in green dress and white cloak, lined with ermine, riband and pearls in her hair, 30 in. by 25 in., for the collection of the Earl of Ducie, and this, starting at 200 gns., was sold at 3,100 gns. Mr. Huth's pictures also included the following: W. Etty, *Love's Angling*, 22½ in. by 21½ in., 240 gns.; J. Holland, *A Canal in Venice, with Bridge, Gondola, and Figures*, 24½ in. by 19½ in., painted for the late Mr. Huth in 1848, 255 gns.; four by George Morland, *The Traveller's Repast*, 19½ in. by 25½ in., engraved by W. Ward under the title of *Travellers*, 330 gns.; *Louisa*, oval, 15½ in. by 12½ in., engraved by T. Gangain, 330 gns.; *The Traveller's Halt*, 1790, 14½ in. by 11½ in., 130 gns.; and *A Shepherd Reposing, with Dog and Sheep*, 15½ in. by 20 in., 210 gns.; and R. Wilson, *The Destruction of Niobe's Children*, 40 in. by 50 in. 100 gns.

The day's sale also included, from various sources, some interesting and important pictures, notably the following: Sir H. Raeburn, *Portrait of Thomas Miller, W.S.*, in dark dress with white stock, 30 in. by 24 in., 140 gns.; T. Gainsborough, *Portrait of Mrs. Richards*, in red dress, white lace fichu, holding a spray of flowers to bosom in left hand, 29 in. by 24 in., painted in 1768, exhibited at the Old Masters in 1880, and engraved by Spilsbury, 1,200 gns.; A. Ostade, *The Itinerant Musician*, a composition of six figures, a boy playing a fiddle, and a man playing on a hurdy-gurdy, half-length figures, on panel, 14 in. by 12 in., engraved by Cornelius Visscher, and described in Smith's *Catalogue Raisonné*, No. 219, 720 gns.; J. Zoffany, scene from the opera *The Decoy*, the interior of a room with two figures, 42 in. by 45 in., exhibited at the Old Masters, 1877, 100 gns.; J. Wynants, a woody landscape, with figures on a road, 13½ in. by 16 in., 210 gns.; and A. Canaletto, *The Court-yard of the Doge's Palace, Venice*, with numerous figures, 27½ in. by 42 in., 100 gns.

On March 19th also, Mr. Dowell held a sale of old portraits belonging to the estate of the late Mr. J. N. Durrant-Stewart, of Dalguise, and other properties, at his gallery, 18, George Street, Edinburgh. The most important of these was a fine example of Sir Henry Raeburn, a nearly whole-length portrait of a lady, believed to be *Miss Stewart, of Ballechin, wife of Mr. Charles Steuart, of Dalguise*, in white, low dress, seated in a landscape, and looking at the spectator, 38½ in. by 47 in., and this fetched 2,570 gns.

The collection of modern pictures and water-colour drawings and works of old masters of the late Mr. C. H. T. Hawkins, of 10, Portland Place, W., occupied Messrs. Christie on Saturday, March 26th, and the following Monday, the 374 lots realising just over £8,120. The collection was, as a whole, a very mixed one, about 50 per cent. of the lots failing to reach 50 gns. The principal lot in the sale was an example of A. Watteau, *The Guitar Player Surprised*, on panel 13½ in. by 10½ in., described as "from the collection of the Marquis of Lansdowne at Bowood," and exhibited at Leeds in 1868. On the back of the panel is pasted a printed extract as follows:—"La Joueuse de Guitare surprise dans un jardin, composition de six figures. Tableau digne du Titien pour la coleur. Il se trouvé gravé dans l'œuvre de ce maître par C. N. Cochin," and the picture appears to have sold many years ago for 3,100 livres. It now realised 2,400 gns. The water colour drawings included the following:—Copley Fielding, *View of Ben Cruachan, over Loch Awe, Argyllshire*, 1853, 12 in. by 17 in., 105 gns.; two important examples of Birket Foster, *On the Shore, Bonchurch*, 13 in. by 27½ in., 260 gns., and *The Weald of Surrey*, 13 in. by 30 in., 250 gns.—from the Knowles sale of 1880, when it realised 235 gns. There were 32 other drawings by this artist, chiefly vignettes, which sold at excellent prices, which averaged about 40 gns. each; T. M. Richardson, *City of Chiuse, Etruria, near Perugia*, 1864, 26 in. by 39 in., 120 gns.—at the Birch Sale in 1878 this realised 270 gns.; J. M. W. Turner, *A Swiss Lake Scene*, with a boat, 9 in. by 11½ in., 100 gns.; and a picture by Fragonard, *The See-Saw*, 16 in. by 12½ in., 150 gns.



THE library of the late Sir Thomas Dawson Brodie, sold by Messrs. Sotheby on March 3rd and four subsequent days was, in one respect, the most important that has made its appearance in the auction rooms for some time. Not that it contained many exceptionally valuable or interesting books. It was rather a scholarly collection of works on an immense variety of topics; a useful and readable library gathered together to be read, and not merely looked at.

Sir Thomas Brodie's library consisted almost entirely of books of a classic character, with an occasional rarity thrown in to leaven what we may perhaps be permitted to irreverently call the "lump." The copies of *Robinson Crusoe*, the *Farther Adventures* and the *Serious Reflections*, 3 vols., 1719-20, which realised £176, were the most notable examples of rarity, as contrasted with utility, to be found in the collection, for *Robinson Crusoe* can be read for a shilling by anyone so inclined, just as expeditiously and well as for the larger amount.

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If the spelling be modernized, as it often is, it can indeed be read with greater ease. This is a work of a totally different character from the *Hypnerotomachia* which, on its part, brought £81. The book belonged to the original edition of 1499, printed by Aldus in small folio, and is recognised as one of the most celebrated volumes of Venetian printing. Its author was Francesco Colonna, a Dominican friar, whose name is revealed, with Bacon-like obscurity, in the initial letters of certain chapters, which, when placed in order side by side, read as follows:—"Poliam Frater Franciscus Columna peramavit." The woodcuts with which this book is embellished have been attributed to a dozen artists or more, and may have been executed by Bellino, Carpaccio and Botticelli, though the point is very doubtful.

Among the works of French origin sold on this occasion *Les Baisers* of Dorat and *Tarsis et Zélie* written by Levayer de Boutigny were especially noticeable. The former was a very large copy (9¾ in. by 6 in.), uncut and beautifully bound by Rivière in imitation of the touch of Clovis Eve. It was printed at La Haye by Lambert and Delalain in 1770, and belonged therefore to the original edition, with its titles in red and black, frontispiece by Ponce, the plate by de Longueil, and the numerous head and tailpieces nearly all after the designs of Eisen. This was a charming copy of a very desirable book, and the amount realised (£26) was not excessive. *Tarsis et Zélie* brought fifty shillings less. It belonged to the edition of 1774, 3 vols., royal 8vo, and was printed on a fine paper of blueish tint. The binding was also exceptional, being old French morocco—invariably a great feature in books of this kind—with the arms of the Queen of Louis XVIII. in the centres. The frontispieces and vignettes after Eisen are sometimes found in proof state, without text, but in this instance were of the ordinary kind. The attraction lay in the binding and the quality and description of the paper.

The collection of English Classics comprised a large variety of excellent works. An imperfect copy of the first folio of Shakespeare's works realised £465. *Killigrew's Comedies and Tragedies*, first edition, 1664, with a brilliant impression of the scarce portrait by Faithorne, folio, £21 (morocco extra), and Holland's *Herωologia Anglica*, 1620, folio, £18. The Shakespeare was defective, as stated, a number of leaves being either restored or in facsimile, while Droeshout's portrait had been inlaid, and had the letterpress in facsimile. The work by Killigrew was, on the other hand, in sound condition. The author is represented in the plate—which, by the way, is often missing—sitting easily at his desk, his head resting on his hand and his dog looking up in his face.

Henry Holland's *Herωologia Anglica* is important because, if we except the same writer's *Baziliωlogia*, it contains the first regular series of English portraits. Many of these were engraved by the Pass family, and extraordinary pains appear to have been taken to render them as authentic as possible. Lowndes gives in his *Manual* a long list of the pictures from which the portraits were engraved and their whereabouts. Some were at Whitehall, others at Lambeth House and Baynard's Castle, while some again had been hunted up in the shops of Blackfriars and the Strand. Works of Art, which in these days would be bought on commission and only remain in the galleries of the dealers for a few days at the most, were apparently sold with difficulty in 1620. Perhaps portraits were not in fashion at the time, any more than they were fifty years ago, when the rage was for landscapes and architectural views or compositions. Sir Thomas Brodie's library was excellently catalogued in 1,471 lots, and realised rather more than £3,280. From the point of view of a good average, the books would not compare with many other large collections that have been sold from time to time by the historic house in Wellington Street. Yet the collection was one that many a man of letters would have liked to buy *en bloc*.

On March 9th and two following days Messrs. Hodgson disposed of a collection of miscellaneous books which, as a whole, was comparatively unimportant. As often happens in the case of sales held by this firm, one or two strange and uncommon books shone out from among the mass. This time it was Thackeray's privately printed farce *The Exquisites* that attracted keen competition, being eventually knocked down for £85. This is an excessively rare piece, usually attributed to the author in question, though it is by no means clear that he wrote it. There can be no question, however, that the four lithographic plates are from drawings by him, and curiously enough this particular copy had the plates coloured. In December, 1898, £58 was realised for an example with uncoloured plates, and these are the only two occasions on which the work has been seen in the auction rooms so far as we are aware. The fly-leaf of this coloured copy bore the inscription, "Cecilia Mary Elliot, 1839." This lady was the youngest daughter of the Hon. Sir George Elliot, son of the first Earl of Minto. Very likely Thackeray gave it to her himself; perhaps he coloured the plates himself. But why? It is useless speculating, but it may be that thereby hangs a tale.

The Thackeray collector has a very wide field in which to wander. Unlike Dickens, the great author did not become famous all at once, and numerous odds and ends bear witness to his early struggles. *The Snob*, *The Gownsman*, possibly *Granta*, a poetical rhapsody descriptive of the life of a Cantab, *Flore et Zephyr*, a series of lithographed plates, *King Glumpus*, an interlude in one act, privately printed in 1837, and reprinted in facsimile by Mr. W. T. Spencer a few years ago, *Sketches by Spec*, of which only a single copy is or was known in 1885, when Mr. C. P. Johnson reproduced it—these and other brochures, to say nothing of innumerable articles in periodicals, some signed "M. A. Titmarsh," others with a device and some anonymous, are court cards in the game which will perhaps never be completely finished.

Among other important works sold at this sale we may refer to Hubbard's *Present State of New England*, 1677, which realised £45. This copy had the title repaired,

but was otherwise in good condition, and bound in morocco extra. It had the folding wood-cut map, known as the "Wine Hills" map, supposed to be the first executed in America. In March, 1902, a copy of this book (perhaps the same) brought £38 at Puttick & Simpson's (with the map, title, and license leaf repaired), and a little later in the year, still a third, with another piece added, sold for £50 at Sotheby's. Attention should also be directed to the original edition of the *Novelas Exemplares* of Cervantes, printed at Madrid by Juan de la Cuesta, in 1613. This was a good copy, bound in limp vellum, and realised £32. It was deserving of large type in the catalogue, but had it not.

The late Sir Peter Edlin's library was not extensive, nor did it contain any books out of the ordinary. That of the late Mr. Henley was, if anything, less extensive still, but infinitely more important by reason of the number of presentation copies that the well-known author had received from time to time from other authors with whom he had been on terms of intimacy. Many of these did not realise so much as might have been expected, and yet once again the distinction between a living author and one that is dead, as affecting his "price in the market," according to Ruskin, loomed large. The most attractive set of books was the "Edinburgh Edition" of the works of R. L. Stevenson, which, with *Letters to his Family and Friends*, and Mr. Graham Balfour's *Life*, realised £40. The first volume of the works contained a specially printed dedication in touching allusion to the death of Henley's little daughter:—"To William Ernest Henley and Anna his wife. O pulchra filia! O filia aureola! Vale, Vale, et in aeternum——?"

Original editions of the separate works of Stevenson attained their high water-mark in April, 1899, and since then the majority have gradually declined in value. Attention need only be called to four privately printed plays, which, although they were in their original wrappers and clean, only realised £22 on this occasion. In the golden days *Admiral Guinea*, 1898, would have brought about £18; *Beau Austin*, 1884, about £8; *Macaire*, 1885, about £14, and *Deacon Brodie*, 1880, about £12, the four pieces thus totalling up to fifty guineas, more or less. From that amount to £22 is an abysmal drop. Book-collectors who sail in on the top of the rolling wave, as so many of them appear to do, invariably have cause to repent, and in 1899 there was a great "boom" in Stevenson and all his works. *The Marguerite, Lawks! what a Beautiful Flower*, a little four-page pamphlet, printed at Davos-Platz in 1882, doubtless as an interlude, a mere kill-time trifle, destitute of literary merit and never regarded as possessing any by those concerned in its production, was good then for nearly £6.

In last month's nnmber of THE CONNOISSEUR we referred rather fully to *The Germ*, described as consisting of the original four parts with all the wrappers, which realised £30 at Puttick's on February 19th. On collation it was found that three of the parts had the front wrapper only, and the book, otherwise in fine state, the leaves being unopened by the paper knife, was returned as defective. It was put up for sale again on March 17th, and made £27 10s. It ought to have been, and perhaps was, bought in at that amount. A copy of the Dove's Press edition of *Paradise Lost*, printed on vellum in 1902, sold for £38 on the same occasion. Two copies on vellum were sold last season, one realising £41, and the other £41 10s., so that this finely printed and very scarce book (only twenty-five copies were prepared on vellum) is falling in the market in common with the rank and file of Art-press volumes of modern date, the Kelmscott Press not excepted. At this same sale, which was held by Messrs. Puttick & Simpson, the original edition of *The Vicar of Wakefield*, 2 vols., Salisbury, 1766, brought £75 (original calf); Sir Thomas Browne's *Religio Medici*, first issue of the first edition, 1642, £25 (original sheep); and the *Dives and Pauper*, printed by Pynson in 1493, folio, £41 (three leaves in facsimile). The author of this last-named book was probably Henry Parker, a Carmelite priest of Doncaster.

On March 21st and following day a portion of what was described as "the Valuable Library of a Gentleman" was sold at Sotheby's. The 274 lots realised as much as £2,717. Nearly all the books were in the pink of condition, especially those of a sporting character, which, by the way, were very numerous. In this collection was the extremely scarce pamphlet by Dickens, known as *The Strange Gentleman*, a farce founded on "The Great Winglebury Duel" in the "Sketches by Boz," and first performed at the St. James's Theatre on September 29th, 1836. This brought no less than £141 (original wrapper), a price it would be hard to justify, for after all, the forty-six pages that make up this costly relic are of trifling account in the literary world. The personality of Dickens amply accounts for it, no doubt, and then this copy had the frontispiece by "Phiz," which is nearly always wanting. This frontispiece gave rise to a slight misunderstanding in 1878, when a reprint appeared. The copyist was apparently unaware that the plate existed, and brought out his reprint without it. At this point, Pailthorpe slipped in and etched a frontispiece to supply the missing link, but "somehow," as the old farmer observed in another connection, "it is not the same."

Another work that realised an astonishing price (£102) at this sale comprised the original nineteen parts of Thackeray's *Vanity Fair*, having, of course, the rustic type heading to the first chapter, and the woodcut portrait of the "Marquess of Steyn" at page 336, these being the hall-marks, so to speak, of a genuine first issue. *Vanity Fair*, in the original parts, is very scarce indeed. Ten years ago the price of a clean set stood at about twenty guineas; to-day it is five times as much. No collector can go far wrong if he will only fix his attention upon some author of the highest repute, and lay up the finest copies of the original editions of his works that can be got. The ordinary copies may fail him as fashion veers round, but the aristocrats of the book-shelf claim honour with increasing age. Though expensive almost from the first, they have a distinct tendency to become more so as time goes on. The sporting books disposed of at this sale were mostly aristocrats. They seem to have been selected with quite exceptional care, and to have brought,

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in consequence, very high prices. Carey's *Life in Paris*, in the original numbers, £58 10s. (large paper), and in the original boards, £20 (*ibid.*); the original edition of Alken's *National Sports of Great Britain*, 1821, folio, £60 (old russia); Westmacott's *The English Spy*, 2 vols., 1825-26, £55 (original boards); Alken's *Sporting Notions*, 1832, £40 (half morocco); and *The Ideas Accidental and Incidental to Hunting*, n.d., £40 (original half morocco), are a few only of the many books of this character that excited keen competition.

A FEW pieces of old silver were sold during March, at prices which recalled the Dunn Gardner sale, the principal prices being obtained at a sale including a portion of the Townshend heirlooms held at Christie's on the 3rd.

The *clou* of this sale was the famous Bacon cup made from the Great Seal of England by order of Sir Nicholas Bacon, Lord Keeper of the Seal to Queen Elizabeth. Silver gilt, 11½ inches high, it bears the London hall-mark, 1574 maker's mark, a hooded falcon in shaped shield, by Thos. Bampton, of "The Falcon," thrice repeated.

The bowl is of nearly hemispherical form and engraved with three coats-of-arms, and the following inscription round the rim:—

"✣ A . THYRDE . BOWLE . MADE . OF . THE . GREATE . SEALE . OF . ENGLANDE . AND . LEFT . BY . SYR . NYCHOLAS . BACON . KNYGT . LORDE . KEEPER . AS . AN . HEYRELOME . TO . HIS . HOWSE . OF . STEWKEY . 1574 ."

Supported on plain baluster stem, with small flattened knop, and bell-shaped base, on round foot with small pierced ladder band. The cover is of flattened form, surmounted by a knop, inscribed "FIRMA . ✣ . MEDIOCRIA," above which is a three-handled cup-shaped ornament with hog crest.

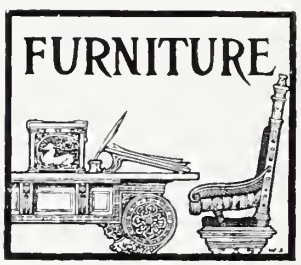
This fine object, weighing 41 oz. 5 dwt., realised £2,500.

Another important item was an Elizabethan silver gilt rock crystal ewer and cover, the mounts bearing the Edinburgh hall-mark, and maker's mark, G.H., in shaped shield. The rock crystal body, of probable Chinese origin, is shaped as an oviform vase and roughly engraved with a primitive design somewhat resembling the Chinese prunus blossom. This fine piece was given by Queen Elizabeth to John, Lord Erskine, twenty-second Earl of Mar (who was Regent of Scotland in 1571), for the baptism of one of his children about the year 1567. It realised £1,000.

An interesting lot was a two-handled cup and cover, 14 ins. high, by Fleurant David, 1725, weighing 91 oz. 6 dwt., engraved with the Royal Arms, Garter motto, crown and cypher, G. R. and inscription inside the cover. The inscription is to the effect that the cup was given by King George I. to his godson George, son of Viscount Townshend, born 1724. The price obtained was 73s. per oz., or just £333. The companion cup, dated 1725, 5 oz. heavier, presented by the King to the Viscount's second son John, made 80s. per oz., or £384. Another cup presented by the same donor to the third son Frederick, dated 1768, 52 oz. 17 dwt., made 59s. per oz., or about £156.

No other prices were obtained approaching these, an old Irish potato-ring, 4¾ ins. high, 7½ in. diameter, *circa* 1760, 11 oz. 2 dwt., making £5 per oz., and an early Irish chalice and paten, with threaded border engraved beneath HELGE . OLAFS . SON . 1652 . 17 . IVLI - 6¾ in. high, maker's mark AN linked, 9 oz. 5 dwt., realising 58s. per oz.

THE sale of the collection of old French, English, and Italian furniture, and objects of art, the property of the late Lady Ashburton at Christie's on March 18, would be notable if only for the remarkable price obtained for a set of five panels of Brussels tapestry. The set consists of two oblong panels, measuring 13 ft. by 16 ft., and three upright panels, one 13 ft. by 8 ft., and the other two each 13 ft. by 10 ft. The subjects of the panels were classical, the rendering of each being superb, but few thought they would attain such a figure as £4,515. By a peculiar error, they were entered in Christie's catalogue as Beauvais.



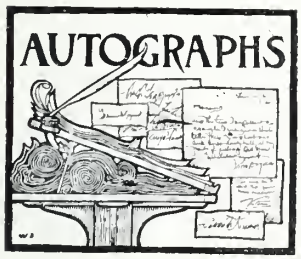
Some excellent prices were obtained for some fine specimens of French furniture, a fine Boulle cabinet in three parts, decorated with ormolu appliqués, and with inlays of brass and ormolu, realising £267; a beautiful Louis XVI. parqueterie commode, mounted with ormolu, making £409; and an oval work-table of the same period, surmounted by double candlesticks, the top being composed of a plaque of old Sèvres porcelain, and the whole mounted with ormolu, going for £714. £630 was given for a Louis XV. marqueterie writing-table, signed L. Doudin, mounted with ormolu; £231 was the price paid for a Louis XVI. marqueterie secretaire; a magnificent suite of Louis XVI. gilt furniture, covered with old Beauvais tapestry, consisting of a settee, six ft. wide, and six fauteuils, realised £787 10s.; another of nearly similar design, with two extra fauteuils, going for £556 10s.

The furniture sold at Christie's on the 4th was unimportant, except for a six-leaf screen of old Chinese lacquer, decorated in polychrome, 70 ins. high, which went for £131 10s.

Mention must be made of the Stuart and Jacobite collection, sold at Dowell's Rooms, Edinburgh, on March 12th and 14th, the most interesting items being Queen Mary's Harp, the Lamont or Caledonian Harp, and the sword of Prince Charles Edward. The first, presented by Queen Mary in 1563 to Miss Beatrix Gardyn, excited

much attention, it being eventually secured by the Antiquarian Museum, Edinburgh, where it had been on exhibition for many years, for the large sum of £892 10s. The Lamont Harp, which was of much greater antiquity, dating back to the eleventh century, though not possessing so great an historical interest, attracted equal attention, realising £525. The sword, the authenticity of which was unimpeachable, found a purchaser at £78 15s.

An interesting sale of autograph letters and documents was held at Sotheby's on March 25th and following day, the total of the two days' sale approaching £1,000. The catalogue included many rare literary autographs, including a few by the gentle Keats; several letters bearing the signatures of Nelson, Wellington, and Napoleon; and a particularly rare specimen of the handwriting of Francis Bacon. This last item, an holograph opinion signed on petition of John de Carterett of the Isle of Jersey, made the highest sum during the sale, realising £39. This price cannot be considered excessive, the autograph of Bacon being extremely rare, and especially anything beyond his signature. Another important item was a two and a half page letter of the poet Keats, considered to be one of his finest letters, full of poetic inspiration, written in 1819, which realised £26; and £22 15s. was given for a portion of Tennyson's *Charge of the Light Brigade*, in his autograph, different from the lines published. Other important lots were :—



Bach, Johann, Original Autograph MS., 4 pp. ...	£8	0	0
Browning, R., Autograph Verses, 1 p., 1870 ...	5	0	0
Byron, Lord, A.L.S., 1 p., 1811	9	0	0
Ditto ditto, 2 pp., 1821	8	0	0
Ditto ditto, 4 pp., 1824	9	0	0
Clive, Lord Robert, A.L.S., 3 pp., 5th Nov., 1765	7	7	0
Dickens, C., A.L.S., 3½ pp. to W. S. Landor ...	8	17	6
Dickens, Chas., Printed proof sheets of *Martin Chuzzlewit*, 8 pp., with corrections by Dickens	21	0	0
Elizabeth, Queen, An Order of Privy Council, 1566	12	0	0
Francis I., King of France, Letter signed 1622 to Wolsey	10	5	0
Garrick, David, A.L.S., 3 pp., 1776...	5	0	0
Guise, Henry, Duke of, A.L.S., 4 pp.	6	17	6
Henry VIII., Royal Sign on Warrant	11	0	0
Locke, John, Holograph Letter, 2 pp., 1679 ...	14	5	0
Nelson, Lord, A.L.S., 1 p., 1798	5	5	0
Ditto, A.L.S., 2¾ pp., 1804	7	7	6
Newton, Sir Isaac, Memorandum Book, 118 pp., 1659	7	0	0
Rupert, Prince, A.L.S., 2 pp., 1673	11	0	0
Scott, Sir Walter, A.L.S., 1½ pp., 1801	5	2	6
Sterne, Laurence, A.L.S., 1½ pp.	8	2	6
Swift, Dean, Autograph Poetry, 76 lines	7	0	0
Tennyson, Lord, A.L.S., 1 p. to Thackeray ...	4	17	6
Wellington, Duke of, A.L.S., 10 pp., 1809... ...	5	10	0

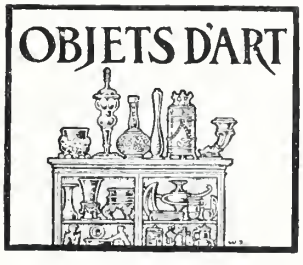
Some delightful specimens of both English and Oriental porcelain were sold at Christie's during March, the items appearing on the 4th being of particular excellence, the most notable being a pair of old Worcester hexagonal-shaped vases and covers, painted with exotic birds, foliage and flowers, on a marbled ground, richly gilt, and about 15 in. high. These splendid specimens realised £987, another indication of the ever-increasing popularity of this factory. A set of five large old Nankin vases, consisting of an oviform vase and cover, 32 in. high, a pair of cylindrical vases, 26 in. high, and a pair of gourd-shaped vases and covers, 38 in. high, made £346 10s.

On the 18th, at the same rooms, a fine dessert service of 104 pieces, made by Daniel, in imitation of Sèvres, painted with flowers, with rose-du-Barry borders, went for £105; an old Sèvres ecuelle cover and stand, painted by Fontaine, 1784, made £147; and an oblong casket, formed of plaques of Dresden enamel, mounted with metal gilt borders, 9½ in. long and 6 in. high, realised £168.

Of the Chinese porcelain, the most notable items were an old celadon vase, decorated with birds and chrysanthemums, mounted with ormolu, 12 in. high, £110 5s.; an old Chinese cistern of the Kien Lung dynasty, £262 10s.; and three egg-shell plates, with various decorations, made £92 8s., £65 2s., and £37 16s. respectively.

At Sotheby's on March 24th, a series of fine Wedgwood plaques and medallions were sold, excellent prices being obtained. One, *The Medusa*, in high relief, marked "Wedgwood and Bentley," realised £51; a portrait of *Mrs. Siddons*, pale blue, £33; a pair of portraits of *George III. and Queen Charlotte*, on green grounds, £20; another pair of *Sir Joseph and Lady Banks*, on lilac grounds, £27; and one of the *Duke of Bridgewater*, black ground, white relief, £55.

Never before has such a remarkable sale of snuff-boxes, miniatures, and *objets d'art* occurred as that held at Christie's on March 22nd and three following days, being the first portion of the famous collection formed by the late C. H. T. Hawkins. It included miniatures by such masters of the English school as Plimer, Cosway, and Smart; Louis XIV., XV. and XVI. snuff-boxes by the score; and a host of other art objects of the best French and English periods. The whole collection, which consisted of 536 lots, realised the remarkable sum of £54,019. Principal among the many



high prices was £6,400 given for a magnificent Louis XV. oblong gold snuff-box, having panels of enamel *en plein* decorated with flowers in polychrome by Hainelin, and signed and dated 1758. The frames to the panels are formed of composition of scroll and shell work; the sides and cover being further enriched with settings of fine Brazilian diamonds. Another gem was a Louis XV. snuff-box with subjects enamelled *en plein* in polychrome, signed George à Paris, for which £1,900 was given, and £1,550 was the price paid for one of the same period with panels after Chardin. Yet another, of Louis XVI. period, having an oval miniature of Marie Leczinska inlaid in the cover, made £1,460. The following are the more notable prices for the other snuff-boxes:—

Snuff-box, oval, gold, with panels of translucent enamel	£420
Louis XV. snuff-box, oval, gold, sides, base, and cover enamelled *en plein*	480
English snuff-box, circular, gold, panels of translucent enamel and miniature by Engleheart in cover	380
Louis XVI. snuff-box, oval, gold, with panels, after Boucher	450
Louis XV. snuff-box, oval, gold, presented to King of Naples by the former	650
Snuff-box, oval, gold, panels in the style of Blarenberg	641
Snuff-box, circular, gold, translucent blue enamel, with miniature in cover	350
Louis XVI. oval gold snuff-box, panels of enamel, and framed with real diamonds	500
Louis XVI., ditto, enamelled and overlaid with plaques of malachite	350
Louis XVI., ditto, translucent amber enamel, the cover painted in polychrome	500
Louis XVI., ditto, bearing miniature by Petitot	340
Ditto, ditto, bearing miniature attributed to Petitot	460
Louis XVI., ditto, bearing miniature of a lady framed in diamonds	410
Louis XVI., ditto, signed by Dorain, of Paris	400
Ditto, ditto, translucent blue and green enamel	320
Ditto, ditto, enamelled *en plein*	580
Louis XV. circular bowl-shaped snuff-box of moss agate	340
Louis XVI. circular gold snuff-box, panels of rose pink enamel	320
English oval gold snuff-box, panels of amber enamel, painted in polychrome	375
Louis XV., ditto, enamelled *en plein*, painted with Teniers subjects	300
Louis XV., ditto, enamelled *en plein*	690
Ditto, ditto, enamelled *en plein*, painted in polychrome	510
Louis XVI., oblong octagonal, ditto, painted in grisaille	300
Ditto, oval, ditto, *en plein*, painted with figures, after Watteau	560
Louis XVI., ditto	500
Ditto, ditto	720
Ditto, ditto, with scenes, after Lancret	560

Of the miniatures the following were the most notable items:—

Cosway, R., A Lady in male costume	£360
Ditto, A Lady in ruff	340
Cooper, S., A Divine	110
Engleheart, A Lady, frame set with diamonds	435
Engleheart, Mary and Alice Archdale, a pair	£190
Ditto, A Lady	240
Ditto, The same Lady	320
Petitot, Monsieur, Brother of Louis XIV.	160
Petitot, Madame Montespan	110
Engleheart, Ruth and Rose Stewart, pair	170
Ditto, Mrs. Dawson Damer	125
Ditto, A Lady	241
Smart, J., A Young Girl, signed and dated 1802	145
Ditto, A Lady, signed and dated 1777	160

Other interesting objects of art were:—

Louis XV. gold needle case, enamelled in polychrome	£155
English sixteenth century gold opening locket of enamel set with rubies and diamonds	230
Louis XVI. gold spy-glass, enamelled	150
Louis XVI. gold nécessaire, enamelled, and set with diamonds	200
Louis XV. étui, panels of moss agate, and set with brilliants	150
Louis XVI. gold shuttle, enamelled	235
Chatelaine and watch by Thylet, once the property of Queen Anne	150
Louis XVI. gold tablet case, bearing miniatures of Louis XVI. and Marie Antoinette, set with diamonds	510

The sale of the first portion of the Hodgkin collection of Japanese works of art, held at Christie's, on March 10th and 11th, was notable for the low prices obtained, the 350 lots barely realising £3,000.

The collection, which included specimens of every branch of Japanese art, being particularly rich in inro, netsukés, and lacquer, must have been acquired at a cost many times the amount of the sale.

On March 15th and four following days the dispersal of the famous Murdoch collection of coins and medals was resumed at Sotheby's rooms, consisting of the third portion of the series of Ancient British, Anglo-Saxon, and English coins. The sale, which consisted of 713 lots, ranging from George I. to Victoria, produced a total of £4,907.

It is impossible, taking into consideration the many good prices obtained, to give here more than the briefest description of the most notable lots.

George I.—Gold.

Five Guineas, 1716, edge reading Decvs		£10	10	0
,, 1717, ,,	Tertio	8	5	0
,, 1720, ,,	Sexto	11	5	0
,, 1726, ,,	Decimo Tertio	11	0	0
Two Guineas, 1717, type as above		6	5	6
One Guinea, 1726, Elephant and Castle beneath bust		8	0	0

Silver.

Half Crown, 1726, edge reading Decimo Tertio		£9	5	0

PATTERNS AND PROOFS.

Pattern Guinea (Gold), 1727, type as current guinea £15 0 0

GEORGE II.—GOLD.

Five Guineas, 1729, usual type £9 2 6
,, 1746, older bust 8 2 6

PATTERNS AND PROOFS IN GOLD.

Proof, Five Guineas, 1729, plain edge £36 10 0
,, ,, 1731, edge inscribed DECVS. QVARTO 41 10 0
Pattern, Two Guineas, 1733, type as last 15 10 0
,, One ,, 1727, ,, ... 12 5 0

GEORGE III.—PATTERNS AND PROOFS IN GOLD.

Pattern, Five Guineas, 1770, by Tanner £60 10 0
,, ,, ,, 1773, ,, ,, ... 54 10 0
,, ,, ,, 1777, ,, Yeo 51 0 0
,, Two ,, 1768, ,, Tanner 33 10 0
,, ,, ,, 1777, ,, Yeo 21 10 0
,, Guinea, 1765, by Tanner 7 15 0
,, ,, 1772, ,, T. Pingo 10 0 0
,, ,, 1813, ,, L. Pingo 8 2 6
,, ,, 1813, ,, T. Wyon 8 2 6
,, ,, 1813, ,, W. Wyon (obverse only) 10 15 0
,, Half Guinea, 1762, by Tanner 5 2 6
,, ,, ,, 1798, ,, L. Pingo 11 0 0
,, Five Pounds, 1820, ,, Pistrucci (edge plain) 32 10 0
,, ,, ,, 1820, ,, ,, (edge inscribed) 62 0 0
,, Two ,, 1820, ,, Pistrucci 13 5 0
,, Sovereign, 1816, by T. Wyon 12 0 0
,, Crown, 1817, by W. Wyon 89 0 0
,, ,, 1818, by Pistrucci 36 0 0
,, Halfpenny, 1790, by Droz 11 5 0

PROOF IN PLATINUM.

Proof Penny, 1807, usual type, edge plain £12 5 0

PATTERNS AND PROOFS IN SILVER.

Pattern Crown, 1817, by Pistrucci £40 10 0
,, ,, 1817, ,, ,, reading BRITANNIAR 25 10 0
,, ,, 1818, ,, ,, ... 30 0 0
,, ,, 1818, ,, ,, (obverse only) ... 38 0 0
,, Shilling, 1798, by L. Pingo 4 0 0

PATTERNS AND PROOFS IN BRONZE AND COPPER.

Pattern Crown, 1817, by W. Wyon, The Three Graces type, in bronze £8 5 0

GEORGE IV.—PATTERNS AND PROOFS IN GOLD.

Pattern, Five Pounds, 1826, by W. Wyon £45 0 0
,, ,, ,, 1829, ,, ,, ... 50 0 0
,, Two ,, 1825, ,, ,, ... 15 5 0
,, Sovereign, 1824, by W. Wyon 5 2 6
,, Half-Sovereign, 1821, by Pistrucci ... 12 0 0

PATTERNS AND PROOFS IN SILVER, BRONZE AND COPPER.

Pattern, Crown, 1820, by Mills £25 5 0
,, ,, 1820, ,, Pistrucci 60 0 0
,, ,, 1829, ,, W. Wyon 25 0 0
,, Half-Crown, 1822, by Pistrucci 20 10 0
,, Crown, undated, obverse by Pistrucci; reverse by Wyon (bronze) 10 0 0
,, Crown, 1828, by W. Wyon (bronze) ... 11 5 0

WILLIAM IV.—PATTERNS AND PROOFS IN GOLD.

Pattern, Five Pounds, 1831, by Wyon £62 0 0
,, Groat, 1836, by Wyon 5 17 6
Proof, Maundy Set, 1831 ... ... 10 0 0

PATTERNS AND PROOFS IN SILVER.

Pattern, Crown, 1834, by Wyon £19 15 0
,, ,, undated, by Wyon 27 0 0
,, ,, ,, ,, (name in relief) 37 10 0

PATTERNS IN PEWTER.

Pattern, Crown, 1832, by Wyon £12 0 0

VICTORIA, COPPER.

1d., ½d., and ¼d., 1860 ... ... £20 0 0

PATTERNS AND PROOFS IN GOLD.

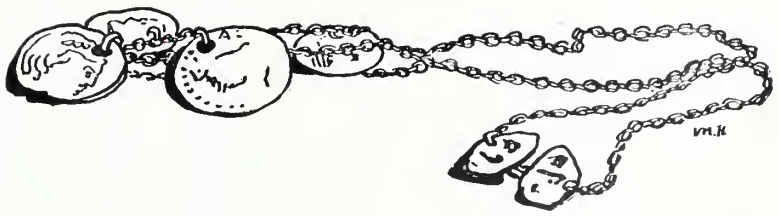
Five Pounds, 1839, by W. Wyon £15 10 0
Proof, Sovereign, 1838, by W. Wyon 6 17 6
Pattern, Ducat, 1867 ... ... 7 2 6
,, Five Shillings, 1853 ... ... 9 0 0
,, Quarter Sovereign, 1853 ... ... 10 10 0
Proof, Crown, 1847, weight 832 grs. 100 0 0
,, Maundy Set, 1838 ... ... 11 5 0
,, 1d., ½d., and ¼d., 1861 ... ... 10 2 6

PATTERNS AND PROOFS IN SILVER, BRONZE AND COPPER.

Pattern, Crown, 1844, by W. Wyon £50 0 0
,, ,, 1888, ,, L. C. Wyon 30 10 0
,, Penny, 1860, ,, ,, (in bronze) ... 7 15 0
,, ,, 1865 ... ... 14 0 0

MAUNDY MONEY.

Collection of Maundy Coins, from Charles II., 1660, to Victoria, 1890, 573 pieces £25 10 0



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ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Bank Notes.—W. P. C., Lee.—Bank Note of Waterford, dated 1809. It is difficult to get more than 5s. for old Notes.

Books.—D. I., Dundee.—*Lower Egypt and the Pyramids*, etc., by Frith, 1860, is not in demand by collectors. Roberts' *Egypt and the Holy Land*, with many litho. plates, is worth £5.

J. P. N., Darlington.—J. Ogilby issued several map books about 1650; that on Africa is worth £2, and America, the demand being keener, £3. The coloured *Counties of England*, 1716, is a reprint. Byron's Works, 1813, several of which were withdrawn, are valuable, *The Giaour*, 1813, £10; *Hours of Idleness*, £43. Byron's own copy of this fetched £130 last year.

H. M., Uxbridge.—*The Black Book*, by Thos. Middleton, black letter, title in block letters, recently realised £21. This author also wrote *Blood for Blood*, King Charles the Martyr, 1661.

F. C. J., Beaufort, and E. B., Lewisham.—Milton's *Paradise Lost* has not sold for £4,000. The first edition and first title page fetched £102 last year; 1749 edition is too late to interest collectors. The record price for Caxton's *Ryal Book*, is £2,225.

J. P., East Dulwich.—*The Ladies' Monthly Museum*, if containing coloured fashion plates, are now in demand, and good prices are given. Dr. Syntax's *Tours* value from £5 to £10, depending on condition.

F. M., Mansfield.—*Prayer Books* of the seventeenth century are of little interest to collectors, and fetch a few shillings only unless of historical interest.

G. W. H., West Hampstead, N.W.—Waller's *Poems*, etc. 1645 edition sold for £14 recently; 1729 is rather late.

H. S., Rokham.—Many illustrated ed.'s of Shakespeare's plays of the mid Vic. period, issued with steel plates, are not in demand now. The first four folios, 1623 to 1684, fetch £350 to £1,700 each.

H., West Ealing, W.—*Old and New London*, Cassell, 6 vols., was issued in such a large edition as to prevent it having a collector's value.

Book Plates.—E. W., St. Neots, also F. R., London.—Book plates, if by Chippendale, especially those of famous 18th century personages, are appreciating. Books containing coloured fashion plates of the early 19th century are now in demand. One of these, *Ackerman's Repository of Arts*, issued in 40 vols., fetches about 30s. a vol.

Bristol Porcelain.—H. B., East Dereham, M. T., Sidmouth.—Your teapot and cups from the marks are Bristol porcelain, for which there is a keen demand.

Chinese Porcelain.—F. A. B., Streatham.—The sketch of plate is a Chinese design, but if the paste is soft it is Delft, if hard it may be Chinese of considerable age.

Coins.—L. P., Southampton.—The thick copper Georgian pennies are obtainable for a few pence.

W., Northampton.—Up to Reign of Henry III. only silver coins were issued. Copper only with the Charles II. The Lancaster ½d. with head of John of Gaunt is an 18th century token.

Coloured Prints.—G. D., Finsbury Park, N.—*Vanity*, by Ward, after Morland, if in colours, in stipple, may be of considerable value.

P., Crediton.—*The Child's First Steps*, Freeman and Stadler, after Buck, sells for a good price in fine state.

A. R., Westcliff-on-Sea—*Delia in the Country*, by Smith, after Morland, in fine condition, is worth from £40 upwards. Copies are very numerous.

T. C., Liverpool.—Finely coloured prints by Debucourt, after Vernet, are now in keen demand.

A. J., Mile End, E.—Many reproductions after Morland exist, the prices of fine originals can be seen in SALE PRICES.

Delft.—K., Haslemere.—The bowl marked "Success to the British Arms" is Bristol delft of the 18th century, worth £3.

Engravings.—C. H. N., Cork.—*To-Night*, after Egg, by L. W. Reynolds, worth 25s.

H. T., Ipswich.—Engravings by Turner are not in such demand as they were ten years ago, but the demand is now again increasing.

H. G., Preston.—*The Trial of Lord Wm. Russell* can be got in the sale room for under 10s.

W. J. G., Burgess Hill.—The Huguenot proof, signed by Millais, worth about 2 guineas.

C. N., Lincoln.—The *Chantilly Derby*, after Herring, worth 3 guineas.

Continued in advertising pages.

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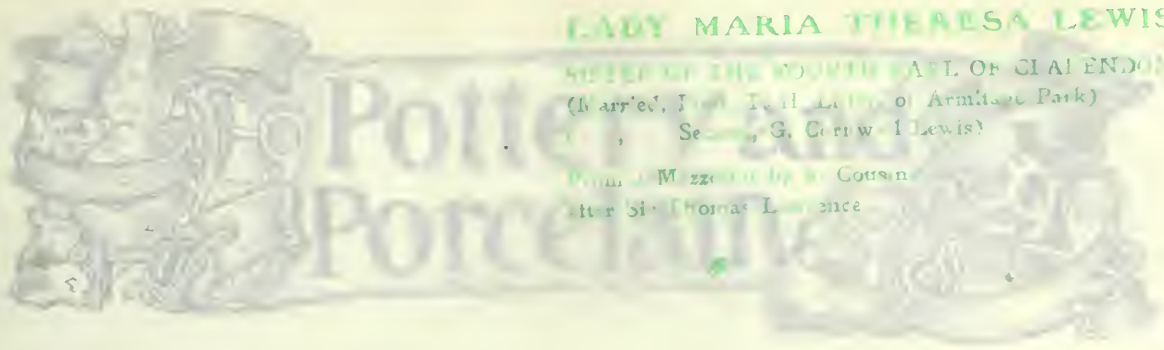

LADY MARIA THERESA LEWIS

SISTER OF THE FOURTH EARL OF CLARENDON

(Married, 1846, Lewis of Armitage Park)

Second G. Cornwall Lewis)

Portrait Mezzotint by Her Cousin

after Sir Thomas Lawrence

Pottery and Porcelain

EIGHTEENTH CENTURY ADAMS WARE
BY W. TURNER

THE evolution of "The Potteries," as a centre of Industry and Art, has yet to be fully written. If it should ever be done by some "competent hand" it will form one of the most interesting and instructive narratives of the development of England's artistic and commercial enterprise. Valuable contributions from time to time have been made. There were epochs in that history. One of them was the production of jasper ware by Josiah Wedgwood and his contemporaries. Toft ware, salt-glaze ware, Elers, delft, and Whieldon ware exemplified steps in this process of evolution. But the latter half of the eighteenth century brought forth a higher stage of progress still. In some cases it was the very apex. Previous to Wedgwood the productions were local and provincial in their distribution. But, under the reign of that "prince of potters," they became national and even international, for the Continent was flooded with his productions to the astonishment, envy, and disgust of the French, German, and Dutch potters. He invented "jasper" and improved the basalt and cream ware. On some of these productions we have the most exquisite specimens of Greek Art reproduced. That is, upon the jasper and basalt ware; and, on the cream ware, men like William Blake were employed to illustrate it by means of the transfer-printed process of reproduction. Of course, everyone knows that the great Flaxman illustrated the "jasper" with his charming sculpts. But Wedgwood was not alone. There were Adams, Turner, Neale, Palmer, and Spode who all seemed to be inspired by the same tutelary genius that entered into the soul of the great Wedgwood, as Gladstone called him. In fact, Turner is said to have invented and perfected a "jasper" quite independent of Wedgwood altogether. They went clay-hunting together. They were bosom friends, and can it be doubted that they approached the goal by similar paths? It is interesting to note how the same thought seems to develop in different brains at the same time. It is notable in ceramics especially. Transfers, salt-glaze, and jasper were so conceived. What is jasper ware? Is it a porcelain, or is it the finest development of stone ware? It is known as solid-jasper and surface-jasper. The former, as its name implies, has the colour mixed all through; and the latter has a veneer of coloured jasper over a white jasper body, and sometimes it goes by the name of "surface-colour jasper." Regarding colours, there are—blue, grey blue, pale green, olive green, pink, plum, lilac, and black. The last six only appear on the "surface-jasper" and not in the solid-jasper. Now, for some years, Wedgwood had a confidential friend and pupil associated with him, named William Adams, who was descended from a

NO. I.—JUG, DARK BLUE SOLID-JASPER

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two-century line of Potters. He was known as "Wedgwood's favourite pupil," and is recorded to have helped him in his pottery inventions. Adams had a good knowledge of chemistry according to the standard of the period. Insomuch was this the case that when he produced something new Wedgwood would say jokingly, and perhaps not altogether without a touch of emulation, that he had "put too much butter in his paste"—an old Staffordshire proverb, the meaning of which is obvious. Wedgwood died in 1795; Adams just ten years afterwards. The latter had a small factory at Burslem, but he built a larger one at Greengates, Tunstall, in the year 1787; and, subsequently, acquired another called Newfield in the immediate neighbourhood of Greengates. Here he made his excellent jasper, fine stone ware, and high-class earthenware with transfer-prints thereon. This last-named kind of pottery is of peculiar interest, for, when he started producing it, the majority of his brother potters sent their ware to Liverpool to be printed. Adams produced his own "transfers," and made a large fortune by his printed ware. Besides which he turned out an endless variety of the general productions of "The Potteries." But it is for his jasper, fine stone ware, and blue printed ware that he has become known to fame. There are now many collectors, among whom are some well-known public men, who make a specialty of acquiring Adams-ware whenever opportunity serves. Prices from £100 to £150 have been given for single Adams pieces. To the amateur collector it is not easy to determine the differences between the various jasper productions. Hence many of the Adams pieces have been sold as "Old Wedgwood." In fact, it is well known that the mark—ADAMS—has been obliterated by the unscrupulous dealer, in order that the amateur buyer might be deceived into the belief that the pieces were really Wedgwood examples. How are we to discriminate in such cases. When marked ADAMS* there is, as a rule, no difficulty up to the present time. If, however, his fame should extend it may be that the imitator will copy his productions with the mark as well, thrown into the bargain. Meantime, let us remember this—that Adams frequently, but not in all cases, adopted an interlacing circle border upon many of his jasper specimens in white relief, between raised bands of

No. II.—BLUE SURFACE-JASPER VASE
CLASSIC FERNS IN RELIEF

No. III.—JUG, CREAM STONE WARE
OLD ENGLISH FIGURES AT PLAY

* Care should be taken, however, not to confuse this eighteenth century jasper and a jasper ware produced by a firm named J. Adams & Co., or Adams and Bromley, of Hanley, who made this product about 1870 to 1886, and who occasionally marked their pieces "Adams," or "Adams & Co." They had no connection in any way with the original Adams or his descendants, who still work the potteries at Tunstall.

No. IV.—TABLET, BLUE SURFACE-JASPER DIANA RESTING AFTER THE CHASE

the same colour as the groundwork or field; but never in the case of drums for mounting in ormolu, etc. Observe that the eighteenth century jasper differs from the more modern in the colour, especially of the *blue* ground, smoothness of surface, and in general finish. The earlier jasper has a remarkably smooth surface, and is peculiarly charming to the touch and sight, which is difficult to describe. Most of the public museums at home and in America have specimens—careful examination of which the amateur collector should avail himself. A specimen with the "interlacing border" is seen in the illustration No. v. It should be noted that some of the jasper ware that Adams made had a peculiar shade of violet which was never produced by any of his rivals. Of course, it was not invariably so, as there are several shades of blue jasper. How shall we designate it? A reliable authority describes it to me as follows: "It is a tint of blue of a somewhat violet shade, very refined in tone, and goes by the name, in the trade, of 'Adams blue.'" That is the most characteristic feature of the early Adams jasper ware. The stone ware, which is a very characteristic production of Adams and his contemporary, Turner, is a very interesting product, and is appreciated by many collectors quite as much as the jasper. The early stone ware had an unglazed surface except where coloured bands appear at the neck of specimens and occasionally at the base, while the inside of jugs, goblets, ice pails, etc., are generally glazed. The later stone ware turned out by many potters has a more glossy surface, and is very often seen slightly glazed, all over *outside*, as well as inside. The following specimens will illustrate a few of the designs and decorations which appear on some of the Adams jasper and fine stone ware.

At No. i. we have a barrel jug of dark blue solid-jasper, mounted with an old silver rim, $7\frac{1}{2}$ in. in height, marked ADAMS, from the Harland collection, and, formerly, in the Gooden-Chisholm collection. It has four classic female figures in white relief, representing the seasons. They are in separate panels, divided by a Corinthian pilaster. The figures are exquisitely designed, and were by Adams himself; beautifully sharp in details and life-like in appearance.

No. ii.—Vase of blue surface-jasper, bell shape, on square pediment adorned with classic female forms in relief, marked ADAMS impressed, height 10 in. (Timmis collection.)

No. iii.—Jug, 9 in. high, of cream stone ware, with a glazed neck of dark chocolate colour, mark impressed ADAMS, from the Mawson collection. The design is that of men playing at nine-pins. The pose and aspect of the figures (Englishmen of the eighteenth century period) have been well caught, and

No. V.—TEAPOT, SOLID-JASPER OF DARK BLUE

it is a capital representation of the life and games of our ancestors.

No. iv. — Tablet of blue surface-jasper. Cameo decoration in white of Diana resting after the chase—in high relief—18 in. by 9 in. From Bagshawe collection. (A specimen is let into the wall of drawing-room, Guisachan, Inverness-shire—the seat of Lord Tweedmouth.)

No. v.—A circular teapot of solid-jasper, dark blue, with the Adams interlacing circles in white bas relief. Subjects: Cupid disarmed, and two female forms in next panel; panels divided by inverted acanthus. Reverse: Apollo crowning Virtue. Mark impressed, ADAMS; from the Harding collection. The designs are beautifully modelled, and are from the pencil of Adams himself, with the exception of "Apollo crowning Virtue," which is after Angelica Kauffman; published 1782. Height, $6\frac{1}{2}$ in.

No. vi.—Dark blue solid-jasper tripod and vase, as

No. VI.—DARK BLUE SOLID-JASPER TRIPOD CAMEO DECORATION

candelabra. Cameo decoration — tall leafage and lily upon granulated ground; upper part of vase fluted and bordered; height, $10\frac{3}{4}$ in.; mark impressed, ADAMS. From the collection of Thomas Boynton, F.S.A.

No. vii.—Case of eighteenth century Adams-ware at the Tunstall Museum, North Staffordshire. Specimens were obtained from several noted collections. The pieces are mostly jasper or cream stone ware of various sizes and forms, and are typical both for elegance of design and variety in shape.

No. viii.—Egg-cup, dark blue surface-jasper; $3\frac{7}{8}$ in. high; mark impressed, ADAMS; from Tunstall Museum collection; pediment bordered and decorated with conventional leafage on body. It has, as many other specimens of Adams have, a rim of old Sheffield plate, which was much prized in the eighteenth century, and now is in vogue with collectors.

(The Tunstall Museum has

No. VII.—CASE OF EIGHTEENTH CENTURY ADAMS-WARE FROM TUNSTALL MUSEUM

some thirty-five specimens of original Adams jasper, many specimens of early blue printed ware, porcelain, and fine stone ware. Also a few pieces of salt-glaze ware traditionally said to have been made at the old Adams potteries—1720-30 period.)

No. VIII.—EGG-CUP, DARK BLUE SURFACE-JASPER

No. ix.—Oviform vase and cover, blue surface-jasper; white handles with snake heads; classical figures as emblems of the Arts and Sciences. Reverse: A Sacrifice to Diana—scroll ornament and leafage; height, 9 in.; mark impressed, ADAMS; from the collection of the Right Hon. the Earl Spencer, K.G. (Vase designed by Monglott, under the supervision of Adams, about 1790.)

No. x.—One of a pair of wine coolers, of cream stone ware; Bacchanalian boys pulling ram. Reverse: English picnic party in rustic dress (clever sketch). Brown glaze band at top and at base—old Sheffield plate rim and cover with ring handles, height, 7 in.; mark, ADAMS, impressed; from the collection of Lord Tweedmouth, at Guisachan, Inverness-shire.

No. xi.—Bulb vase, 5 in. high, mark impressed, ADAMS: blue surface-jasper; cameo decoration in white relief of females sacrificing; bordered with circles and squares; acanthus leafage from base in olive green; there are also stems and blossoms, the stems in olive green, the blossoms in white bas-relief. Bordered at top in olive green. The olive green upon the blue ground is extremely rare, and is one of those risky contrasts which Adams sometimes attempted. From Tunstall Museum collection.

The specimens illustrated will help to indicate the scope and genius of the man. Wedgwood, no doubt, achieved a greater variety, and his business was larger than that of Adams. But the latter was not far behind in either aspect of the case. Adams had the following specimens produced at his two factories: Jasper; cream stone ware; blue printed earthenware of the very best quality—some equal to the real Nankin; cream ware enamelled: Mocha ware, for which he was celebrated "in his day and generation." He also made basaltes or Egyptian black-ware,

No. IX.—BLUE SURFACE-JASPER VASE

No. X.—WINE COOLER, CREAM STONE WARE

which is now very scarce and rare. Besides this list, there was the usual variety of common earthenware characteristic of all potters who do an extensive business for the public. As regards the jasper and stone ware the Adams subjects are, in most cases, entirely original. Some few, of course, were of that caste (especially from the Greek) that one could not tell them from the Wedgwood, Turner, or Neale pieces. They were, in fact, common to all, for they

were derived, mainly, from the same original sources. Adams, himself, was an artist with original ideas of designing. Then, he employed Joseph Monglott, a Swiss artist of considerable merit, who produced original designs of Apollo, Diana, Pomona, figures emblematic of the Arts, Sciences, etc. Adams designed the Seasons, Venus and Cupid, Psyche, emblems of Sculpture and Painting, Pandora, the Muses, etc. It is said, too, that Enoch Wood was with him for some time, and designed several of the hunting scenes which appear on the cream stone ware. In fact, although the pupil, friend, and admirer of the great Wedgwood, William Adams carved out an original line for himself, and favoured the Roman rather than the Greek school. By a study of the facts stated, collectors of his productions will be able to identify much of his work. Thereby, they will add a source of intense pleasure to their favourite pursuit by having the knowledge of scrutiny and careful selection, which adds such a zest to the hobby of collecting. Adams, when he died, left one son—Benjamin—who carried on the business till his death in 1820. He was not such a devotee to the potting-art as his father was, but he produced some good work in stone ware (a specimen of which is in the Victoria and Albert Museum, South Kensington), cream ware, and blue printed earthenware. They were marked B. ADAMS, and, hence, are distinctive from the work of his father (William Adams), whose pieces are simply marked ADAMS; or ADAMS & CO. The latter is rare, but has been known to appear on the solid-jasper. It is, also, probable that Benjamin Adams, of Greengates, added the initial of B. to his mark to distinguish his productions from his contemporary cousins—the several William Adams, of Stoke-upon-Trent and Greenfield, Staffordshire—specimens of whose productions are sometimes to be seen in both pottery and porcelain.

No. XI.—BULB VASE, BLUE SURFACE-JASPER BORDERED AT TOP IN OLIVE GREEN (RARE)

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MAIL COACH IN A FLOOD
PAINTED BY JAMES POLLARD
ENGRAVED BY F. ROSENBOURG (1827)

OLD-TIME SPORT FROM PRINTS, BOOKS, AND PICTURES PART II.

BY RALPH NEVILL

CHIEF amongst books of old days relating to sport stands the old *Sporting Magazine*, to which reference has before been made. The first number appeared in 1792, and the magazine in one form or another lasted till 1870. The address to the public which prefaces the first issue contains some rather quaint expressions; for instance, part of it runs: "Were we not afraid of invading the province of the divine, much might with propriety be said on the moral tendency of the work which we now presume to offer to the public, but as we profess ourselves sportsmen, not moralists, we shall not wander from the bounds of our department. We shall give authentic, full, and circumstantial intelligence on all matters which regularly fall under the heads of our extensive plan, with such occasional comments by way of illustration as may naturally occur to the disciples of Hoyle, the votaries of Dian, and the frequenters of Newmarket."

Its pages were embellished with copper-plate engravings which in some cases reach quite a high level of excellence. Amongst the engravers employed upon the early volumes of the *Sporting Magazine* were Scott, Howitt, Cook, Nicholls, Collings,

A COUNTRY RACE COURSE, WITH HORSES RUNNING BY T. JENKINS, AFTER W. MASON

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Bell, and others. The proprietors of the magazine were in the habit of issuing an invitation to the subscribers to allow the reproduction of any pictures of sporting interest which they might possess, and in consequence the illustrations are of considerable interest.

A curious one is that which appeared in December, 1793, depicting an extraordinary leap from Egremont Bridge, near Whitehaven, involuntarily taken by a horseman in November of that year. This gentleman tributed by subscribers. In addition to this a part of it called "Feast of Wit, or Sportsman's Hall," gave a light relief to the magazine. In this appeared the squibs and jokes of the day; in fact it was something like what the front page of the *Sporting Times* is now. The very title of this old publication has something attractive about it, setting forth as it does that it is a monthly calendar of the transactions of the turf, the chase, and every other diversion interesting to the man of pleasure, enterprise, and spirit.

"THE DEATH," PAINTED BY J. N. SARTORIUS THE LANDSCAPE, BY J. PELTRO THE FIGURES ENGRAVED BY J. NEAGLE

was one afternoon riding a very high-spirited horse which took alarm at a post-chaise, and running away to Egremont Bridge, jumped on to the battlements, and off them into the river, twenty feet below, without either horse or rider sustaining any material injury. This was the more miraculous as it is said there was hardly a foot's depth of water in the river!

The *Sporting Magazine*, besides dealing with matters interesting to the votaries of the chase, gun and race-course, for some years contained a section entitled "The High Court of Diana," entirely devoted to poetical compositions, such as hunting songs and songs out of plays, besides a good deal of verse con-

A complete set occasionally appears for sale by auction, and as a rule fetches somewhere about £200. In July, 1903, a set of one hundred and fifty-six volumes, well bound and in good condition, realised at auction only £150, which was an extremely small price, considering the great interest, both sporting and otherwise, of the books sold. The *Sporting Magazine*, indeed, with its prints, title-page, quaint old sporting anecdotes and information, must always appeal not only to the sportsman, but also to those who have a tenderness for an age which has now long since faded into the past.

Such hunting prints as were produced in the

eighteenth century do not, as a rule, deserve any great measure of attention. The palmy days of this kind of engraving were to come some decades later, with Alken and others, who will in due course be dealt with.

In depicting sporting scenes the English have naturally been pre-eminent, though the French have made some efforts in the same direction.

A very noticeable and characteristic difference may be observed to exist between French and English sporting pictures.

"THE CHASE," PAINTED BY J. N. SARTORIUS THE LANDSCAPE, BY J. PELTRO THE FIGURES ENGRAVED BY J. NEAGLE

The great majority of English hunting scenes depict the hounds in full cry, whilst those following the chase are seen straining every nerve to obtain a foremost place. With the French it is otherwise, for the great majority of compositions representing "*La Chasse*" show the hunt at its commencement, the ladies smilingly chatting with their gallants, or doing the same thing at some check, or else, as in the picture of Van Loo, the whole party engaged upon an excellent lunch. The hunts, indeed, of the *grands seigneurs* of the old *régime* were for the most part probably more of an excuse for the display of great parade of fine clothes and caracolling horseflesh, combined with a large amount of badinage exchanged with daintily attired marquises, than serious neck-or-nothing pursuit of the quarry. Not that they were deficient in courage, but the chase in France was to a large extent a ceremony which had its definite laws and etiquette strictly laid down, whereas in England the hunting and nothing else was the object in view. Imagine Squire Western at a French hunt, or a *petit maitre* at an English one!

Amongst sporting painters of the eighteenth century the four artists who bore the name of Sartorius occupy a conspicuous place. John Sartorius, who was born at Nuremberg in 1700, is the first. His chief works were a portrait of a celebrated mare, Molly by name, and of the racehorses Looby, Old Traveller, and Careless. Besides these he painted many other pictures of horses, sending no fewer than sixty-two works to the exhibitions of the Free Society of Artists which were held from 1761 to 1783. He died in 1780. Francis Sartorius, the son of John, was born in 1734, and learnt the art of painting from his father. He became the most celebrated member of his family. Acknowledged as the fashionable

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horse painter of his day, he executed more portraits of famous racehorses during the latter part of the eighteenth century than any contemporary artist. *Eclipse* was one of his most favourite subjects. John June engraved some of his works between 1760 and 1770.

John N. Sartorius, son of Francis Sartorius, was born in 1755, and owing to the time in which he lived enjoyed advantages denied to his father and grandfather, whose opportunities for study had been very limited. His pictures dealing with hunting, racing, shooting, and other kindred sports exhibit great animation and spirit, besides displaying signs of knowledge of the subjects dealt with. A frequent contributor to the Royal Academy from 1781 to 1821, he exhibited there about seventy-four pictures. One of his best works is a portrait of Sir William Rowley, with hunt servants and some of his favourite hounds. He was a pretty constant contributor to *The Sporting Magazine*, and there are many engravings from his works in the volumes published between 1795 and 1827. A fine hunting scene, painted by John N. Sartorius, is *The Death of the Fox*, a picture which formerly hung in Carshalton Park, Surrey. John Scott engraved a good many of his compositions, but perhaps his most successful efforts were the six engravings in *The Chase, to which is added Field Sports by William Somerville, Esq.*, published in 1817 by Sherwood, Neely and Jones. The eldest son of John N. Sartorius—John F.—also devoted his talents to the delineation of sporting subjects. He was not a very prolific artist, and during his life-time had to compete with his father, whose work was very much superior. It is probable that in many cases the latter assisted his son, and consequently several sporting pictures exist which cannot for certain be assigned to any particular one of the two. John Scott also engraved the works of "John F.," and it is impossible to say whether the plates in the *Sporting Magazine*, signed simply "Sartorius," are by father or son.

CHARGING AN OX-FENCE PUBLISHED BY HUMPHREYS, 1811

An occasional exhibitor at the Royal Academy, where his pictures were sometimes refused by the Hanging Committee, one of his best works, shown in 1806, was *Coursing in Hatfield Park*, in which the famous Marchioness of Salisbury is a prominent figure. This lady, who was a very Diana of her day, established the Hatfield Hunt. A splendid and fearless rider, she continued to preside over its affairs up to the age of seventy, and even after this age rode in the Park till she was eighty-six. In November, 1835, she met with a tragic end at Hatfield, being burnt to death through her cap catching light from some candles on her writing-table.

Amongst sporting artists the two Wolstenholmes must not be forgotten. Dean Wolstenholme, senior, was born in Yorkshire in the year 1757, and, a keen sportsman, at first merely painted for amusement, occasionally presenting his friends with portraits of favourite horses or hounds. Sir Joshua Reynolds early observed the great talent of Wolstenholme, and predicted that he would in time develope into a serious painter—a prediction which in due course was fulfilled. Becoming involved in legal proceedings of a disastrous nature, the amateur was compelled by necessity to turn his talents to serious uses, and in 1800 took up his abode in East Street, Red Lion

Square, where he commenced to paint for a livelihood. His first contribution to the Academy in 1803 was *Coursing*, and he continued to execute many works during the next twenty-five years.

Dean Wolstenholme painted a good many sets of hunting, coursing, and shooting pictures. *Fox-hunting*, four scenes, printed in colours, and published by Ackerman, form an excellent set, and a Shooting series, engraved by Himeley, is also very good. *The Death of Tom Moody*, and *Reynard seeking Refuge in the Church*, were two pictures, engraved by his son, which deserve especial mention. Much of the elder Wolstenholme's work was engraved by Sutherland and Bromley.

After the year 1826 pictures signed Dean Wolstenholme may be ascribed to his son, "Dean Wolstenholme junior." There are certain differences in the work of father and son, which should be carefully noted as a means of identification. The elder artist loved to paint a gloomy sky, whereas the younger almost invariably depicted a bright and sunny one. The son's backgrounds were very carefully executed from nature, whereas the father was not in the habit of devoting particular attention to them. Leafless oaks constantly occur in Wolstenholme junior's landscapes, and his sketch-books were filled with studies of trees, afterwards to be utilised in pictures. If the points mentioned above are noted, there is less chance of confusing the earlier pictures of the younger Wolstenholme with the later ones of his father.

TOPPING A FLIGHT OF RAILS, AND COMING WELL INTO THE NEXT FIELD
PUBLISHED BY HUMPHREYS, 1811

Dean Wolstenholme junior, as a young man, studied engraving, and was in consequence able to engrave both his own and his father's pictures. In after years he lamented that he had not devoted himself entirely to painting, and declared that his labours at engraving had prevented him from fully developing his powers as a painter. Amongst his best works are his Brewery pictures, which represented the horses of certain celebrated firms. The last was *Messrs. Barclay, Perkins and Co.'s Brewery in Park Street, Southwark*, and was painted in 1840. He himself engraved all his pictures of this kind. Other successful works were *The Burial of Tom Moody*, and *The Shade of Tom Moody*, four pictures of the Essex Hunt, and four coursing scenes, which were printed in colours. He painted numerous hunting and coaching pictures, but did not, like his father, confine himself exclusively to dealing with sport. He sent to the Academy in 1846 a picture of *Queen Elizabeth on a hunting expedition*, and in the same year exhibited at the Suffolk Street Exhibition *Queen Elizabeth going to Kenilworth Castle by Torchlight.* Dean Wolstenholme junior, it may be added, invented a process of colour printing. He died, aged eighty-four, in 1882.

The family of Alken, which produced three painters of sporting scenes, was originally of Danish origin, and only came to this country about the year 1772, having been obliged to fly from Denmark on account of political disturbances, in which some of its members were involved. The refugees at first settled in Suffolk, but afterwards took up their residence in London.

Henry Alken is said to have at one time been huntsman, stud groom or trainer to the Duke of

Dendist of the lot, but there is no proof that this was the case and the story must be dismissed as a mere legend.

When sixteen years of age the young man sent a miniature [illegible] of Miss Gardner to the Royal Academy Exhibition. This was in 1801, and the miniature in question was his sole exhibit at the Academy. It is possible that his dislike of criticism was the cause of his not again sending any of his work. Beginning as a portrait painter—a line unsuited to his natural talents—Henry Alken abandoned miniature painting, and took to depicting sporting subjects under the name of "Ben Tally O."

FOX-HUNTERS. BY HENRY ALKEN

The first published work signed by him in his own name was a series of eighteen plates printed in colours, which was published in 1816 by S. and J. Fuller, 54, Rathbone Place, London. Its title was *The Beauties and Defects in the Figure of the Horse Comparatively Delineated.*

THE DOG POINTER. BY HENRY ALKEN

For Mr Mountain, of Colworth, Henry Alken painted the fine series of eight oil paintings, entitled *The Leicestershire Sportsman*, and in it appear most of the best-known Leicestershire hunting men and packs of 1822, in which year, on March 16th, the steeplechase (accident) described by Nimrod in *The Sporting Magazine*, Vol. LIX, XIII, was run. In 1825 Alken painted *The Qualified Hunt*—eight scenes engraved by Lewis and coloured in colours. These served to illustrate *Foxhunting*, published by Ackermann. This set also contains many portraits. Another series of pictures was Alken's *Sporting Anecdotes*, of which perhaps the best-known is *The Hunting Sweep*, which was engraved by the painter [illegible]. This sweep was a celebrated and popular character, who hunted with the Duke of Beaufort's hounds. Another of this series was *The Sporting Tinker*, mentioned by Nimrod in one of his hunting tours. Some of the artist's best work is to be found in *The National Sports of Great Britain*, published in 1821 by Maclean. A most prolific artist, it is here impossible to make mention of even a small portion of Henry Alken's work. He was perhaps the most popular of any English sporting painter, and prints from his paintings are to be found all over the country. Who is there who does not know *The Night Riders of Mimms*, *The Chase and the Road*, and many other similar compositions?

Henry Alken died in April, 1851, and is buried in Highgate Cemetery.

Henry Gordon Alken, his son, born at Ipswich in 1810, employed his artistic talents in no very creditable way, for he was in the habit of imitating his father's style and passing off his work as being from the brush of the latter. These imitations were executed in water-colour, oil and pencil, and were generally signed "Henry Alken," but occasionally merely "H. A." He lived for eighty-two years, during which period he continued to produce his imitations. Many of them show signs of talent, but they lack delicacy of touch, and a careful comparison with the works of the father will generally betray their inferiority.

Samuel Alken (uncle of Henry Alken) was born in 1756 and without doubt largely influenced his nephew in his manner of painting. He did not at first devote himself to painting sporting subjects, but when he took to that particular line, he executed an enormous amount of hunting scenes. One of the best of these is *Hunters at Covert-side*, engraved by J. Pollard, and published in 1820 by T. Knights. The horse in this composition belonged to Colonel Thornton. A pleasing series of pictures, also engraved by J. Pollard, is a set of four: *Partridge Shooting*, *Pheasant Shooting*, *Woodcock Shooting*, and *Grouse Shooting*. Another series is *Fox Hunting*, *Hare Hunting*, *Stag Hunting*, and *Coursing*. These were engraved by T. Sutherland, and published sixteen years after Samuel Alken's death by Laird, of Leadenhall Street.

Samuel Alken possessed a decided talent for depicting hunting scenes, and his work is as a rule an accurate representation of the horse and hound of his day. He especially excelled in painting dogs.

It may be mentioned that the original name of the Alken family was Seffrien, which was exchanged for that of Alken, a little village in North Jutland, on their flight from their native country in 1772.

James Pollard, a sporting artist of considerable merit, is best known by his coaching scenes, one of which is here reproduced. Born in 1797, he lived during the palmiest days of "the road," and painted many spirited pictures of its incidents. A number of these were published by R. Pollard & Son (his father and brother). An enthusiastic angler, his fishing scenes are deserving of mention, whilst the *Aylesbury Steeplechase, 1836*, and the *St. Alban's Tallyho Stakes*, attest his powers in picturing other forms of sport. He died in the early sixties.

The writer of this article wishes to say how much he has been assisted in it by Sir Walter Gilbey's excellent work, *Animal Painters of England*, which contains an enormous mass of accurate and interesting information. The two volumes in question should most certainly be in the library of every sportsman who wishes to know something of the sporting pictures which decorate his walls.

THE LEAP BY HENRY ALKEN

JOHN VOYEZ AS CRAFTSMAN
BY "G"

IN the March number of THE CONNOISSEUR for the past year appeared a brief sketch, accompanied by illustrations, of four objects in the Holburne Museum at Bath, by the master-craftsman, John Voyez. A Frenchman by birth, most of his work was executed in England. Thus he preserved the craft traditions of his native land for comparison with those of the country of his adoption, and inspection of such imperfect specimens of his work, as are yet open, should contain much valuable instruction, though most of it is but the débris of work done during the long hand-to-mouth struggle which he endured before his final supremacy was assured to him.

NO. I.—KING GEORGE

He must have been a very young man when he produced his MASTERSHIP GLASS CAMEO, "KING GEORGE" (1330), (No. i.), and thus obtained a knowledge of the number upon which his work as a master-craftsman was thenceforth to be tabulated. I should conjecture this date as 1766. It cannot be far wrong. This cameo, on a blue ground, was probably the basis upon which he instructed his employer and life-long enemy, Josiah Wedgwood, in an art in which he became so widely famous. James Tassie also probably owed much to this specimen and to subsequent instruction by Voyez.

Of about the same period is the unique watch in my own possession, in which, by an ingenious arrangement of enamel and gold, he has reproduced the colours found in the eye of a peacock's feather. This watch is engraved "Philip Rundell, London, 2342." (No. ii.) A dispute over payment for this watch is said to have led to the destitution in which Voyez was found by Wedgwood in 1768. It was probably tabulated by Voyez under the number 1330, from his craft-book as PEACOCK. TRADE WATCHMAKER.

PEACOCK (162)=FRENCH, and of course TRADE and CRAFT are always equal on the number 300. This will be clear, by a simple addition of the letters, in accordance with the alphabet at the end of this article. The other words and phrases printed in small capitals are in agreement with the numbers in brackets beside them. He would thus have the opportunity of indicating that though made for an Englishman in the watch-making *trade*, it was made by a FRENCH CRAFT WATCHMAKER (1330).

The Ivory Carving, "PROMETHEUS *ALE*-BOUND" (1330), (THE CONNOISSEUR, March, 1903), in the Holburne Museum, carved while in prison for *drunkenness*, etc., in the early part of 1769, is by no means a masterpiece in a material in which Voyez was probably a tyro at the time. It shows, however, a good practical knowledge of anatomy and power of finish. The plaque is not signed itself, and bears no private marks so far as I have been able to observe, but "J. VOYEZ" is painted boldly upon the apparently

NO. II.—WATCH BY PHILIP RUNDELL, LONDON

simple ebony frame. This call to examination of the frame is rewarded by the discovery, at the back, of four extraordinary grooves, thrust deep into the material, and assuredly the work of no mean master of the wood, so that the title may be read plainly—CHISEL-SPLIT WOOD FRAME (1330).

The word SPLIT or SPILT (409) is one frequently used by Voyez in his private marks, as giving the number of his own initials, I. V. (409); whilst, in commemorating his CHISEL (155), his native land FRANCE (155), which he may well have yearned for during the three months in a Staffordshire gaol of the eighteenth century, would also be in his remembrance.

No. III.—RING

Of the little trinkets carved during the ensuing twenty years, selected for illustration, one of the earliest is the curious paste and ivory ring, the carving being on a very bright ground of *blue* foil. It is a good illustration of the Frenchman's versatile wit and somewhat cynical humour. This is his "BLUE MADCAP READING BURNS" RING (1330), (No. iii.), and a little study of the subject with a magnifying glass will show how ingeniously the theme is worked out.

No. IV.—VOLTAIRE

A far more interesting ring is the EMBLEMATICAL SHIPWRECK RING (1330). The sky here is black, and the sea composed of volcanic ashes. The vessel, with broken spars, and sails blown away, is close upon a perpendicular cliff. Yet the whole is within a *circle* of SPINEL-RUBIES (770), emblems of JOY Himself. If the glass of the original be examined, this circle will be found traced at the summit by subtle and delicate engraving, and repeated in ever-larging arcs to the base, so that in its, at first sight, hopeless condition, the shattered vessel is enclosed in the mystic circles of JOY, the MASON-ARCHITECT (770) of the Universe.

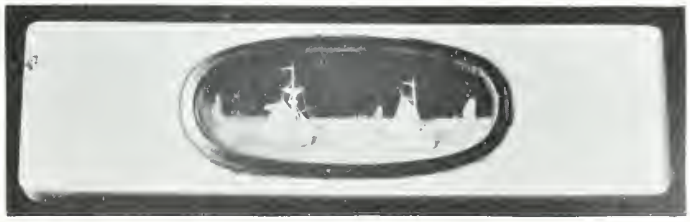
No. V.—HYMENEAL AMOUR

Voyez made more than one of such rings, and ultimately became a wonderful carver of shipping, as may be seen by those who study the TINIEST BOY (1330), (THE CONNOISSEUR, March, 1903), one of his two later and finer works at the Holburne Museum, but only deep need for JOY in a man well-nigh desperate with the injustice of the world, could have fired his mercurial spirit into those regions of deeper thought.

The VOLTAIRE-MUSER (1330), (No. iv.), in which the word VOLTAIRE (795) may be replaced by LAUGHING-STOCK, and MUSER (535) by TERROR; as also the HYMENEAL AMOUR (1330), (No. v.), are good instances of satiric power.

No. VI.—"CUPID HELD ROSE"

Voyez's own matrimonial experiences were unfortunate, and the latter, a pretty enough brooch, gives his views upon the fashionable marriages of his own day, with sufficient clearness. The jaunty couple in the foreground are walking in high-heeled boots on cobble-stones. A fleshy Hymen is giving a bundle of darts, shaped like a shillalagh, to a bridegroom, already armed with a sword. He extends an empty hand to the bride, to invite her beneath the ring, suspended like a hangman's noose above, from



No. VII.—"QUIET SEA DEEPS" BOX

No. VIII. – BROOCH

a temple of sham architecture, in accordance with the false taste of the period. The trees are cypresses or yews, and there is a burial vault beneath the temple.

A pretty contrasting specimen of design is the *PENDANT EN CIRE* "CUPID HELD ROSE" (1330), (No. vi.), which tells its own story. The "QUIET SEA-DEEPS" BOX (1330), (No. vii.), of this period, owned by Lady Wolseley, is given as an illustration, as I have no opportunity of reproducing the EARSCOOP-PROBE ETTUI (1330), at South Kensington, which is somewhat similar. This latter is erroneously described as a "Tooth-pick Box" (Nota bene), EARSCOOP (389) = MAKESHIFT and PRÓBE (226) = BROKEN.

Two minor examples of Voyez's work in ivory and mother-o'-pearl, together with an early mug, are in the same Museum, but I have not examined them. The brooch (No. viii.), in minute pearl-work, is very interesting in regard to Voyez's craft-work.

Any PEARL-TRINKET (770) [as also LITTLE PEARLS (770)], form a Rote, or set of twelve letters, upon the Number of the Name. Such work as his was never done by others in these little pearls, and I have seen a good many specimens of it, in mixed, real, and imitation pearls—the latter such as he alone produced. The subject of this brooch probably rendered it an easy article of sale, and it was reproduced more than once. As a craft-trinket, it is an illustration of the French distich—

No. IX.—BROOCH

"*DIEU*, LE TRIOMPHE D'AMOUR" (1330),
PAPILLONS A'*DEUX* (1330).

This Voyez's mark of the *Papillons a'Deux* I have found elsewhere in wood-glass and ivory. The first line reads in English: "POET LURE RIPE MAID HOME."

In another brooch, with far deeper craft teachings, Voyez sums up the lessons of false pearls and craft trickery by the light of a candle formed of FOUR IMITATION PEARLS (1330). This brooch, a sham throughout, contains some of his very cleverest work, in various materials, but would require a long article to itself. I may mention, however, that it is signed J. V. at the base, close to a diamond, upon which he has *chipped a semi-circular line.* (No. ix.) An ivory brooch, carved about 1788, is probably simply BROOCH, "A RUSTIC ENTRANCE" (1330).

The largest ivory figured here is the mutilated and rejected piece, entitled The IVERA (505), (No. x.), which Voyez presented when he felt himself entitled to claim the Mastership of the Ivory Carvers. It has its faults, both of execution and symbolism, but contains a monogram, F.M.A.C.L.T., which neither he nor any other ivory carver has ever surpassed, and he resented the acceptance, in its stead, of the

No. X.—"THE IVERA"

"GOVERNESS SHEPHERD BROOCH" (1330), at present in the possession of Mrs. Henry Stead, upon the ground that the staff in the shepherd's hand was the minutest recognisable detailed object which had ever been carved out of any material. This staff he himself surpassed on several subsequent occasions. The readings of this piece upon the Number 1330, are too recondite to be given here.

Of master-work in ivory under glass, the best piece in design and beauty is probably the "FINEST TOY" (1330), in the Holburne Museum (1330), which represents the cult of the "IVORY GOD" (1330). In this Voyez employs all his resources in illustrating the various rhymes of JOY, upon his Master Number.

Most of the secrets of the teaching of the IVORY (1259)=UNITY=A TRINITY, are to be read in it.

This, however, was not the most difficult work which he undertook in ivory after his mastership was assured, and he could work at leisure "CARVING JOY" (1330). He had a fancy for carving insects—spiders on webs, etc., and one of these, "A SPECIAL HAIRY-LEGGED SPIDER," he considered his triumph amongst the things which are "*under the glass.*" This belongs, at present, to Mr. William Gilbey, if I am not in error.

I can only conclude by mentioning two specimens of Voyez's early skill as an enamel painter.

"MISS ATKINS, BROTHER ACCOMPANIED" (1330), (No. xi.), and ATKINS' SON, FOND, IN BLUE COAT (1330), (No. xii.). The "Blue Coat" is very fine in the original, but a younger sister of this pair may be seen in the Franks Collection at the British Museum, where the authorities might label it, ATKINS' GIRL ON BOXLID (1330). A comparison under the magnifying glass of this portrait upon an ivory box with the other enamels in the same case will easily show its superiority to any and all of them.

I have recently examined about a dozen other specimens of Voyez's work, and all tell the same tale of the versatile craftsman, by turn bitter and affectionate, playful and devout, but through all, with a deep sense of his own mission, and should be glad to know more of him.

Where is his "Gossamer Fly," which was his masterpiece in glass work? Where, again, is the "Entwined Vase," so precious that he would not have it fired, in order that man might, one day, see what came straight from his own hand as a WET-POTTER (1330)? Is his Biscuit Group—"FONDEST EMPLOY"—hoarded by some miser of craft-work, neglected in a garret, or irretrievably broken by housemaids? Is the Tiara of Oriental pearls, which were so heavy that he hollowed them out in order that they might be worn without weariness, in the possession of an Empress or Queen? Or is it cast aside as imitation by a jeweller in the trade, who *knew* that such genuine pearls could not exist?

There is a wide field for the pupils of THE CONNOISSEUR in the above questions.

The key to the numbers and letters in this article is given below:

THE CRAFT ALPHABET.

1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 = 45								
A	B	C	D	E	F	G	H	I
10	20	30	40	50	60	70	80	90
J	K	L	M	N	O	P	Q	R
100	200	300	400	500	600	700	800	900
S	T	U	V	W	X	Y	Z	&

111 222 333 444 555 666 777 888 999 =

45 + KEY 725 = 770 = PY = JOY

No. XI.—MISS ATKINS

No. XII.—ATKINS' SON

PORTRAIT OF A GENTLEMAN, 1613 POSSIBLY WILLIAM SHAKESPEARE

BY EDMUND FARRER, F.S.A.

I MUST preface this article with the same remark as that made by Mr. Lionel Cust, when in 1895 he exhibited before the Society of Antiquaries at Burlington House, London, a hitherto unknown portrait of Shakespeare, then recently acquired by the Shakespeare Memorial at Stratford-on-Avon. Mr. Cust said that he owed an apology to the Society for so doing, because portraits of Shakespeare were as plentiful as blackberries; no fewer than forty-two portraits of the dramatist having been offered to the late Director of the National Portrait Gallery during the first thirty-five years of its existence. I offer a similar apology to the readers of THE CONNOISSEUR, for there are many who will consider it bold and presumptuous, in the face of such a statement, for me to write of an unknown portrait that it may be "possibly William Shakespeare"; however, with such an apology, I venture to give a description of the picture, and the details connected with it, and must leave to others to decide whether by any possible chance it can be a representation of England's great poet-dramatist.

The picture is on panel, and, comparing it with others which are known to be productions of that early date, I have little hesitation in saying that the portrait was painted in the first quarter of the seventeenth century.

As will be seen from the engraving here produced, which is taken from the original, the picture represents the head and shoulders of a gentleman, almost full face, with fairly long hair, which is dark in colour; the top of the head is nearly, but not quite, bald; he wears a moustache and small pointed beard; the dress is black, embroidered in gold, and slashed with white satin; around the throat and over the shoulders is a large sexagonal collar of muslin, with a small strip of lace insertion down the front; and the artist has placed the figure in counterfeit framework, imperceptible in the reproduction, such, however, being quite usual in the portraiture of the period.

The frame, which is its most important detail, is of wood, carved and gilt. It was not, I venture to say, the frame which originally enclosed the picture, for at that early date the beading, of which picture-frames were constructed, was narrow and plain. This frame was made probably during the reign of Charles II., and is even more bold in execution and elaborate in design than frames usually were in the Carolean period.

The details on and about the picture are not at all apparent to the casual observer, and some of them cannot possibly be seen without the aid of a magnifying glass, used in a strong light. At the top corner, above the right shoulder of the gentleman, is this: "March 17th"; at the corresponding corner below is: "Ano 1613"; while above the left shoulder, rather indistinct, is: "Æ sæ 48," the middle word of the last sentence having the long s, which is partly covered by the present frame.

Having described thus briefly the picture and its details, I will make a few remarks on the two points which claim our attention.

The gentleman represented was forty-eight years of age in 1613. William Shakespeare was born at Stratford-upon-Avon about the 23rd of April, 1564. His christening is thus entered in the baptismal register of the parish church: "1564 Aprill 26th Gulielmus filius Johannes Shakspere." He would be therefore forty-eight on or about 23rd of April, 1612, nor would he be forty-nine till nearly a month after this portrait was painted. A protest may be raised that, as the gentleman depicted was in appearance somewhat like William Shakespeare, the date was added at a subsequent period, such having often been the case in the "faked" portraits of the dramatist. I must allow that this is possible, but it can hardly have been done subsequent to the reframing of the picture at the latter end of the seventeenth century, otherwise no portion of the legend would be hidden by the frame; besides which, the date gives no impression of having been painted at a later period than the picture. On this point I feel convinced that, after an examination, an expert would pronounce that the portrait represents a gentleman who was forty-eight years old on March 17th, 1613, and that the picture was painted at the time.

The second point which claims our attention is the extraordinary frame which holds the picture.

If, during all the years of its existence, the person represented was thought to have been only an ordinary gentleman, why should the picture have been reframed in so elaborate a setting? I am willing to admit that pictures of the period (1660—1700) are oftentimes thus framed, and that some well-known and highly distinguished ancestor has been sometimes thus treated by the descendants; but the introduction here of comic figures as supporters on either side must surely have some meaning, and could they speak they might "a tale unfold." I venture to assert that whosoever owned this picture in the latter part of the seventeenth century had an idea, if no more, that it might represent the poet-dramatist, whatsoever we may think of it to-day.

With the recital of these two essential points for consideration I pass on to its pedigree, and here again I may almost venture on the similar remark made by Mr. Cust at Burlington House: "the picture has no pedigree, which is perhaps in its favour."

On the 28th of January, 1897, there was a sale of the effects of Mrs. Severne, at Poslingford Park, Suffolk, and in the catalogue drawn up by the auctioneer is the item: "A.J.O. 1613. *No. 663.* A well executed oil painting in carved gilt frame, on panel. Portrait of a gentleman." I may add that the letters "A.J.O." are placed in the catalogue above the description of the picture, and are intended for the initials of the unknown artist, which seems to suggest great ignorance on the part of the auctioneer's clerk, and a want of knowledge in the one who gave the particulars. Anyhow, it was purchased thus described by Mr. Frederick Methold, of Thorne Court, Suffolk, not so much because he considered it "a well executed oil painting," as on account of the "carved gilt frame." The picture now hangs at Thorne Court. Mr. Methold states that many people, who have seen it, have remarked at once on the similarity between the features of the gentleman depicted and many so-called Shakespearian portraits; but not till the day when I first saw it had anyone ventured to ask for a more minute examination and a stronger light than an oak-panelled dining-room

PORTRAIT OF A GENTLEMAN, SUPPOSED TO BE SHAKESPEARE

would afford. This was accorded to me, with the result which has been previously recorded.

It is almost useless, from what I know at present, to conjecture the track along which the portrait arrived at Poslingford Park. Mrs. Severne, the lady whose effects were sold in 1897, was the second wife of Mr. Samuel Amy Severne, of Poslingford, and before her marriage her name was Sarah Boddicott Yelloly, and she was the daughter of Mr. John Yelloly, of Cavendish Hall, in Suffolk. Other portraits of the Yelloly family were dispersed at the sale, some of which are in the possession of Mr. Methold; it is, therefore, quite possible "the portrait of a gentleman" may once have been the property of the Yelloly family, and, if so, inherited by Mr. John Yelloly, of Cavendish, from Dr. Yelloly, the physician to the Duke and Duchess of Gloucester.

If it came to Poslingford Park with the Severnes it was brought there by Mr. Samuel Amy Severne, who, born in 1799, was the second son of Mr. Samuel Amy Severne, of Wallop Hall, Shropshire; Rosgoch, in Montgomeryshire, and Thenford Hall, co. Northampton; by Anne, his wife, daughter of Mr. Thomas Brayne, of Barton, in Warwickshire. Mr. Severne was once in the Royal Artillery, and he had been previously married, in 1834, to Jean, the only daughter of Mr. Richard Dixon, of Maize Hill, Greenwich; of this marriage there was an only daughter, Elizabeth, married, in 1860, to Mr. Henry Fitz-Warine Chichester, nephew of the Marquis of Donegall. Mr. Severne died in 1866.

Much has been written on the portraits and so-called portraits of William Shakespeare; however, I trust I may be allowed, even though I can add nothing, to recapitulate somewhat of that which has been written, so that readers of THE CONNOISSEUR may understand exactly what there is for comparison.

There is, at present, no portrait of the dramatist which was known to have been painted during his lifetime. The only ones which can safely be accepted as genuine are his bust in Stratford Church, erected by his family within six years of his decease, and the engraved portrait, by Martin Droeshout, prefixed to the first folio edition of Shakespeare's plays in 1623; however, I intend to enumerate here those which are of exceptional interest with any of which "the portrait of a gentleman" may be compared.

The Stratford Bust.—An authentic portrait, sculptured by Johnson, probably under the superintendence of Shakespeare's son-in-law, Dr. Hall. It is not, however, considered a highly finished, or carefully modelled, figure.

It will be noticed that in the bust great prominence is given to the upward direction of the moustache. It will be well to add that Mr. J. Parker-Norris, in his *Portraits of Shakespeare*, says: "The effigy was originally painted a colour to resemble life; the face and hands were of a flesh colour, the eyes of a light hazel, and the hair and beard were auburn."

The Stratford Portrait.—As described by Mr. J. Hain Friswell, and reproduced in the *Bookman*, October, 1903, page 5: "This portrait was by chance put into the hands of Mr. Collins, a well-known restorer of pictures, in Bond Street, towards the end of the year 1860, or the beginning of 1861; the face was then covered with hair, having a large beard, and being otherwise disfigured; but Mr. Collins strongly suspected that underneath the paint another picture lay *perdu*. He therefore removed the covering, part of it in the presence of many witnesses, and discovered what was at once pronounced, by many present, to be an admirable portrait of Shakespeare." This seems to me to be a picture painted from the memorial bust in Stratford Church, before described.

The Droeshout Engraving.—Reproductions from this, prefixed to the first folio edition of his plays, are common enough. It is uncertain exactly when it was first produced.

The dress is that worn by well-to-do people in the reign of James I., and it represents the poet as he used to appear in the latter years of his life. The resemblance between it and "the portrait of a gentleman" lies more particularly in the shape of the head and treatment of the hair.

The Shakespeare Memorial Portrait.—Exhibited by Mr. Lionel Cust in 1895, as before mentioned, when he stated his opinion "that the portrait was a genuine picture of the date assigned to it, and that the matter resolved itself into the question whether the Droeshout engraving was copied from the picture, or the picture from the engraving; he was inclined to the former alternative." It was stated to have originally belonged to a descendant of Shakespeare's family. On the back is pasted a paper in the handwriting of the early part of the nineteenth century, which, besides stating that it is the original of the Droeshout engraving, gives a little additional information, for it says: "The picture was painted nine years before his death, probably by a brother actor; it was publicly exhibited in London seventy years ago, and many thousands went to see it."

The Felton Portrait.—In the *Portraits of Shakespeare*, by Mr. Parker-Norris, this is stated "to be well drawn and well coloured, the expression is singularly calm and benevolent, and it has been much admired. It resembles the Droeshout engraving more than any other portrait, and, by many, has been

J.s Reynolds pinx.t

Mrs Irwin

Ja.s Watson fec.t

Sold by Ja.s Watson, at N.o 16 in Craven Buildings Drury Lane

BURLINGAME
PUBLIC
LIB.

believed to be a copy of it; on the other hand, Steevens thought it was the original of that engraving." There is certainly a decided similarity between this picture and the Droeshout engraving, only the subject of the Felton portrait looks at least ten years younger than the man reproduced by Martin Droeshout in the folio edition of Shakespeare's plays—which would be right according to the date.

The Chandos Portrait.—Presented to the National Portrait Gallery by the Earl of Ellesmere, March, 1856. On a leaflet, issued by Mr. George Scharf, secretary and keeper, on April 23rd, 1864, the picture is said "to have been painted by Taylor, a brother actor of Shakespeare, who bequeathed it to Sir William Davenant, Shakespeare's godson. From him it was purchased by Betterton, the celebrated actor, and about this time Sir Godfrey Kneller made a copy of it as a present to his friend, Dryden, who repaid the artist with some well-known lines published in his works. Kneller's copy, very accurately done, now belongs to Earl Fitz-William, at Wentworth House. Whilst still in Betterton's possession, the first engraving was taken by Van der Gucht and published in Rowe's *Shakespeare* of 1709. The picture was afterwards purchased by Mrs. Barry, the actress, who sold it to Mr. Robert Keck, of the Inner Temple. During his possession it was repaired by Vertue, in 1719. Mr. Nicholls, of Minchenden House, Southgate, Middlesex, married the heiress of the Keck family, and the picture consequently devolved on him. In 1744 it was engraved by Gravelot as a frontispiece to Hanmer's quarto edition of *Shakespeare*, published at Oxford in 1747; and it appeared finely engraved by Houbraken in Dr. Birch's well-known work, *The Heads of Illustrious Persons.*" Mr. Scharf, in his remarks published in *Notes & Queries*, April 23, 1864, says: "It is painted on coarse English canvas, covered with a ground work of greenish-grey . . . . only a few parts of the face have been retouched with a reddish paint, some portions of the hair seem to have been darkened, and a few patches of madder red have been added to give point to the nostrils and eye-lids." He adds later on: "I believe that the Chandos picture represents Shakespeare at a somewhat earlier period than either the Droeshout engraving or the bust. It may probably belong to the period of his retirement when engaged upon some of his best plays. 'Anno ætatis 40' appears on one of the engravings." With the exception of the dress, which in the Chandos portrait is plain, there seems to be more similarity between it and "the portrait of a gentleman" than any other authentic picture. It may be seen in the shape of the head, the length, colour, and treatment of the hair, as well as the moustache and pointed beard, and in both there is a calm dignity in the expression.

There are besides those which I have mentioned, and briefly described, four other portraits reproduced in the *Bookman Double Number*, October, 1903. *The Zoust*, which is in the Reschgitz Collection, said to be from an original painting by Zoust, once in the possession of T. Wright, Covent Garden. *The Dunford*, purchased about 1814 by a print-seller of that name from Edward Holder, a repairer of old paintings. This has been ascertained to be a forgery. *The Stace*, which takes its name from Michael Stace, bookseller and dealer in pictures, who bought it prior to 1811 for Mr. Linnell, of Bloomsbury; and *The Jansen*, with the date "Æ sæ 46, 1610," said to have been doubtfully identified as that of Shakespeare about 1770, when in the possession of Mr. Charles Jennens; supposed to have been the work of Cornelius Jansen, who is not, however, known to have visited England prior to Shakespeare's death. There is an engraving which represents the poet in gorgeous costume, with high collar edged with rows of insertion and lace, which in feature, as well as dress, much resembles "the portrait of a gentleman." It is said to have been engraved by R. Cooper, with permission, from the original in the collection of John Wilson Croker, Esq., M.P., published January 1st, 1824, by G. Smeeton, 15, Arcade, Pall Mall.

In spite, then, of the fact that Shakespeare's writing and orthography was so shaky and imperfect that it has led people to suppose he can hardly have been a very educated man, yet the fact remains that in 1602 he had made enough money by his plays to purchase the largest house in Stratford. When we remember that in 1596 application was made to the Heralds' College for a grant of arms to his father, and three years later for his wife, we may come to the conclusion that it may have been likely he would follow in the track of the then prevailing fashion, and be depicted on canvas for the benefit of the descendants who would continue to bear that coat of arms, and what year more likely than that which succeeded his retirement, and his taking up his abode in his native town.

Pottery and Porcelain

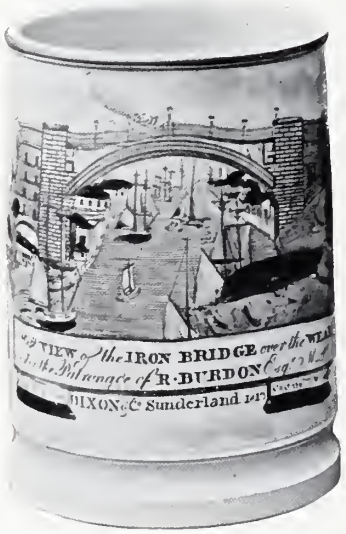
SOME SUNDERLAND MUGS

BY ARTHUR HAYDEN

THERE is, in the mugs and jugs of Sunderland and of Newcastle, something peculiarly redolent of the eighteenth century, and the somewhat coarse and grim humour of the days of sturdy living.

The broadsides, the songs, the caricatures of the period have a strength and a character quite their own. Hogarth, and Gilray, and Rowlandson, whatever else they were, were never namby-pamby. Their humour may not exactly appeal to a twentieth century audience, but they reflect the days of strong and often bitter political feeling, days of rough fighting and hard living, and this same spirit of virile—we had almost said brutal—humour is found on the inscribed jugs and mugs of the period.

Sometimes political sentiments found expression on the pottery. On an old Liverpool punch-bowl in the Bethnal Green Museum, painted in blue, with fishing scene in Chinese style, there runs the inscription, "Wilkes and Liberty." Others have been obviously struck to commemorate some British victory. The portrait of Nelson, or the figure of Wellington, with the name of one of their battles, is a frequent subject. The Boer war produced nothing greater in commemorative ceramics than Mafeking buttons, but in the old days it was not so. A quart-mug is inscribed with the following lines under Admiral Duncan's ship the "Venerable," in full sail towing De Winter's ship the "Vrijheid."



SUNDERLAND MUG, WITH VIEW OF BRIDGE OVER WEAR
(5½ IN. HIGH)

THE SAME, SHOWING INTERIOR

"Vain are the Boasts of Belgick's sons
When faced by British ships and guns;
Tho' De Winter does in Autumn come,
Brave Duncan brings his harvest home."

Lines perhaps not worthy of the poet-laureate, but peculiarly full of human interest for all that.

Sometimes a gibing piece of satire is set forth on a jug. John Bull is, for instance, seated on a column inscribed "The British Constitution," and is depicted as looking across the channel at Napoleon, who is weeping at the loss of the Boulogne flotilla. The Englishman is shouting, "I told you they would be all swamped, but you would be so d—d obstinate." It is as though Mr. Rudyard Kipling had impressed his sentiments on china.

Such are the general characteristics of much of the early Staffordshire mugs and jugs, but there are certain features of the Newcastle and Sunderland ware that distinguish them from the others. We are enabled, by

SUNDERLAND MUG (5¼ IN. HIGH)

the kindness of Mr. W. G. Honey, of Cork, to reproduce from his collection some fine specimens of these old quaintly inscribed drinking vessels which were on loan to the Cork Exhibition.

As early as 1730 to 1740 the manufacture of white earthenware was carried on near Gateshead, on the Durham side of the Tyne. About 1755, Mr. Byers established works at Newbottle, and in 1762, Messrs. Christopher Thompson and John Maling erected potteries near Sunderland, at North Hylton. In 1817, Messrs. Dawson and also Messrs. Phillips had factories at Hylton-on-the-Tyne. At Southwick, near Sunderland, Messrs. Scott & Co. built potteries in 1789, and Messrs. Moore in 1803; while at the commencement of the nineteenth century Messrs. Dixon, Austin & Co. and also Messrs. Phillips had potteries in the vicinity of Sunderland.

On the banks of the Tees, the Wear, and the Tyne, quite a group of potteries sprung up. The pieces made at Newcastle-upon-Tyne often bear the name of Messrs. Sewell & Donkin, or of Thomas Fell & Co.

The Sunderland mug we reproduce, with the view of the Iron Bridge over the Wear, bears the name of the makers, Dixon & Co., 1813. This celebrated cast-iron bridge over the river Wear, uniting Monkwearmouth and Bishopswearmouth, was commenced in 1793, and completed in 1796. It consists of a single arch of the span of 236 feet, and rises about 100 feet above the level of the water. The foundation stone was laid by R. Burdon, Esq., M.P., which facts appear,

SUNDERLAND JUG (7½ IN. HIGH)

GROUP OF FROG MUGS

duly chronicled, on these Wear Bridge mugs and jugs. It will be noticed that this particular mug bears the date 1813, being subsequent to the opening of the bridge. The earlier specimens bear the date 1793, when the bridge was commenced, or 1796 when it was completed. In another illustration of a jug we give, the earlier date appears. It is interesting to note that at the Thomas Paine Exhibition, in 1895, a similar Sunderland jug was on view, its connection with Thomas Paine, the author of *Rights of Man*, being that he had taken out a patent in 1788 for an invention respecting arches of a similar nature to that which spans the Wear.

These Sunderland mugs are called "Frog Mugs," because in the interior of the vessel is the form of a frog. When the mug is lifted up the frog appears to the drinker as if about to leap down his throat. On one mug there is the inscription :

"Tho' malt and venom
Seem united,
Don't break my pot,
Nor be affrighted."

There is a maritime flavour about most of these mugs and jugs which shows that they were largely used by sailors. Many of them are ornamented with nautical subjects in transfer printing, rudely coloured over the glaze and bedaubed with purple metallic lustre.

"May peace and plenty on our nation smile,
And trade with commerce bless the British Isle,"

is a suitable motto for a merchantman.

We reproduce a lustre decorated jug, having verses on one side and a ship in full sail on the other, while the interior has the well-known figure of the frog. The verses run :

"Now safe returned from danger past
With joy I hail the shore,
And fear no more the tempest's blast
Nor oceans angry roar."

The heroes of Thomas Dibdin's songs quaffed their liquor from mugs such as these and roared loud and breezy choruses. We can conjure up the scene. The light-hearted, bronzed sailor-men, easily pleased with

INTERIOR OF FROG MUGS (SHOWING FROGS)

the mild sentiment of the verses, never tired of the oft-continued jest of the half-submerged frog. The ships have long ago been broken up or wrecked on foreign shores, the bones of the old sea-dogs themselves have long since rested in Davy Jones's locker, but their great Homeric laughter has come down to the twentieth century. To those who love them and catch their message aright, one of these mugs is like a sea shell that children put to their ears and catch the sound of the sea waves,—"mysterious union with its native sea."

Another fine specimen of a Sunderland jug we reproduce has two pictorial views in addition to a set of verses, which run as follows, and seem to show that the jug was made to commemorate the home-coming of some Tyneside vessel.

"Thou noble bark or brightest fame,
That bear'st proud England's honoured name,
Right welcome home once more!
Welcome, thou gallant little sail,
In England's name I bid the hail,
And welcome to her shore."

Evidently the sentiment was too strong for the orthography of the poet or the potter, inasmuch as a bad mistake in spelling occurs in the last line but one; but the collector learns to ignore these trifles. How could potters be expected to know the laws of orthography when duchesses made their love letters, which have come down to us, more picturesque by spelling the same word half-a-dozen ways in one epistle.

The four "frog-mugs" we reproduce are of a later date, and in all probability may have been copied by Staffordshire makers from the Tyneside prototypes. The interesting two-handled mug inscribed, "Willie brew'd a peck o maut," is the most interesting of the group and we reproduce it separately to show the details of the design.

In all, these mugs hold a very worthy position in the history of the potter's art in this country, not perhaps especially as works of art, but rather as evidences to show the reflective man what his forbears were like a century ago. The scientist, from the thigh-bone or the rib of an extinct monster, can build him again as an object lesson to those who are interested in extinct monsters. In like manner from these, probably to many, dry bones of ceramic art, the connoisseur can put together the scenes of past days in which these mugs and jugs were the accessories to flesh and blood men and women.

TWO-HANDLED MUG (5¼ IN. HIGH)

BRUSSELS EXHIBITION OF FRENCH ART OF THE EIGHTEENTH CENTURY

BY J. E. WHITBY

THE extremely interesting Exhibition of French Art of the eighteenth century, just held in Brussels, cannot be allowed to pass unremarked, for the efforts of an excellent organising Committee resulted in a very unusual collection of treasures of all kinds, representative of that most interesting period when grace and elegance were themselves considered fine arts.

A special point about this exhibition was that, with the exception of the four splendid Gobelin tapestries, lent by the French Government, which formed an ideal setting for the various objects grouped beneath them, everything came from private collections. None of the museums had been laid under tribute, and there was, therefore, the added charm of novelty, few of the prizes exhibited having been seen by the public ; but even collectors, who love jealously to guard their treasures from profane gaze, were touched by the imploring hand of charity held towards them in the name of the French Charitable Fund of Brussels, and those of France and of Belgium responded so generously, rifling their treasure hoards so freely, that the Committee — with not too large a space at its disposal — was almost overwhelmed.

So valuable was the collection thus gathered that it had to be insured for £2,000,000.

The organisers had wisely recognised that in order properly to represent the Art of the special period chosen, some attention to the time of its rise and decline must be paid, and argued that since Louis XIV. and Napoleon may be considered as the clasps of the string of jewels, it would be necessary to exhibit works produced at the end of the seventeenth century, and at the beginning of the nineteenth century, to make the show complete.

As far as pictures are concerned, therefore, the gamut was supposed to begin with Mignard (1605-1668), whose portrait of Mdlle. de Fontanges, as *Magdalen*, beautiful in expression and finish, was but badly placed ; to continue with the Gobelin tapestries, whose manufacture took a serious and recognised position in 1797 ; and to conclude its brilliant career with Lefevre's fine painting of the Empress Josephine (Kramer collection), with Mdlle. Gérard's *Heureux Ménage* (Gouttenoire de Toury collection), and with David's *Coriolanus*. David, it will be remembered, died in 1828, and the picture belongs to the collection of M. Agenor-Doucet.

The tapestries were perhaps the "clou" of the exhibition, and shall therefore be mentioned first. Naturally, the four splendid Gobelins from the Garde Meuble of Paris attracted most attention, and that not only for their size and excellent conservation, but for the beautiful designs and colouring. Two represent scenes in the romantic Bible story of "Esther," and two the exciting mythological tragedy of Jason and Medea. They are from the designs of Troy, and the harmonious tones, which the touch of Time's deceitfully caressing fingers has as yet but mellowed to exquisite tenderness, made them the admiration of all connoisseurs. In the illustration given of the piece which represents Ahasuerus and Esther at table, the King wears a Royal mantle of rich red, and Esther cloth of gold, as befits one whom "the King delighteth to honour." Much of what was at one time deep crimson and bright yellow, in the tapestry, has toned to softest purply-pink with a suggestion of sunbeams that lights the needle pictures in a remarkable way. The brownish border of the Esther tapestry is from the design of Perrot. Two Gobelin tapestry panels, from the designs of Berain, with yellow grounds and quaint monkeys, trophies and medallions, are beautiful specimens, and belong to M. Klotz. Beautiful, too, is the Gobelin from Audran's design called *The Month of March*, sent in by M. Léon Cardon.

Another Gobelin to be mentioned was that representing *The Siege of Tournai*, signed by D. L. Croix, and worked with much silver thread. M. Doistau's collection provided some fine tapestry portraits, two being due to the pencil of Carl van Loo, while a delightful portrait of Mdlle. Coypel, sister of the great painter,

THE AWAKENING OF VENUS
BY N. NATOIRE
(Kleinberger Collection)

looked as fresh as though worked yesterday. This is signed F. Boucher p^xit. Cozette ex^it. 1769, period Louis XV. Some very charming Aubusson tapestries were of just the style to decorate "my lady's parlour" of to-day. They are designed by Boucher and Huet, who in a happy moment had restrained their license, and handed down to posterity a series of delightful mythological and rustic scenes, free from anything suggestive, and bordered with a very graceful simulated hanging drapery wreathed with flowers. They bear the words "Fourie, maker at Aubusson, period Louis XV." There was also a fine set of hunting tapestries from Oudry's drawings. Five tapestries showing the dimpled children that Boucher loved came from M. Lion's collection, and the long, woven pictures in Beauvais tapestry of the eighteenth century, representing the four quarters of the globe (into which the surface of the earth was at that time divided), from M. Cardon. A fine portrait of Louis XV., after Van Loo was among the treasures, while a very strange portrait of Louis XVI., worked in black silk threads over white silk so as to represent an engraving exactly, was shown by M. Schutz. Another piece of tapestry to be mentioned was a group of Chinese porcelain so admirably worked as to deceive everyone into believing it a painting.

PORTRAIT OF COMTESSE DE LONGEAIS BY NICOLAS LARGILLIÈRE

The pictures were equally interesting, being very representative of a time which, as has been well

said, may be divided artistically speaking into three periods as regards taste, manners and fashions, that of the Regency, the Pompadour, and Marie Antoinette; the first being the gradual reaction from the stiffness and ceremony of the last years of Louis XIV., the second developing into the florid, and the last modified and transformed to that grace and

THE FEAST OF AHASUERUS AND ESTHER GOBELIN TAPESTRY

elegance with which we are all familiar. These different phases were all well represented by the examples of French art to be seen at Brussels. If among the hundred or so of pictures that turned as one might say the pages of French art, from the last years of "Le Grand Monarque," almost to the Restoration, there were no large canvases, it must not be forgotten that those were the days of portrait and *genre*. Landscapes too were conspicuous by their absence, for this branch of art was rarely in use except as a frame for figures. Considering the most striking of the pictures in their chronological order as nearly as possible, the list must begin with Mignard's painting already mentioned, splendid in finish, and with a haunting expression of sorrowful remorse. Louis-Michel Van Loo's portrait of M. de Beaujon, in a brown velvet coat, the satin lining of which has taken a pearl grey tint from the blue chair on which he is seated, is an extremely fine piece of work, as is Largillière's beautiful portrait of the Comtesse de Longeais. She is represented in a black velvet dress, with white lace and a touch of orange brown embroidery, the costume being lightened by a pomegranate blossom. The hair is powdered, the expression of the face delightfully speaking, and the finish most beautiful. Then come paintings by Rigaud, de Troy, and Tournières,

the latter represented by a portrait and a fine work showing a "Musical party at the Saxon Court," to which it will be remembered the artist was summoned.

A very interesting and varied collection of canvases from the brush of Watteau was to be seen at the Exhibition, ranging from the quaint design for a tapestry, of a group of monkeys amusingly attired and turned musicians, which highly delighted Princess Clementine on the opening day, and a Carnaval Gille full of life and colour, and painted with full light on it, to the Village Betrothal (L'accordée du village), with its group of rejoicing peasants. This very important work was the centre of attraction, for it excited much interest in Brussels, where a pendant is to be found in the collection of the Duke d'Arenberg. This painting catalogued as "from the collection of M. X., of Paris," and "painted for M. de Julienne," unites all Watteau's special characteristics. An art expert who was examining it was heard to remark that the painter must have been thinking of the Flemish painter Breughel, when at work upon the landscape. The picture is full of life and movement, and the peasants who are rejoicing over the betrothal of some popular village favourites are so gracefully grouped, so lightly posed in the dance, as to suggest the idea that

LA BAIGNEUSE ASSISE BY FALCONET

Watteau would have been beyond compare as a ballet master. Among the treasures shown of this great French painter's work, perhaps those in which Watteau is more the Watteau as he is generally known, are the *Réunion dans un parc* and *Conversation galante*. The former belongs to Mdme. Agenor Doucet, the latter to Comte Biadelli.

Nattier (son) is to be judged at this Exhibition from three paintings, the best of which is perhaps the portrait of a lady in rich brocade, whose delicate

BURLINGAME PUBLIC L

yet brilliant colouring makes one think of Largillière. Lancret is represented by three drawings, decorative in style, and intense and harmonious in colouring. In *La bonne Aventure*, showing the ladies of the Comédie Française having their fortunes told, he is to be seen in his most powerful manner. Another canvas from the same artist has depicted the Maréchale de Luxembourg fishing in an umbrageous park. The background in the former picture is very reminiscent of Ruysdael. Pater, Watteau's contemporary and fellow townsman, but never his friend, strikes that note of frivolity characteristic of his period in *Loisirs Champêtres*, where the harmony in the grouped figures gives it an incomparable charm. It is quite in his best manner. Chardin offers an amusing scene in his *Chateau des Cartes*, where a gentleman in a brown coat and three cornered hat is idly building card houses, and comparing perhaps their instability with the times in which he lives. But a much better example is *La Menagère*, which, though small in size, is quite one of the gems of the Exhibition. The story told is simple, being merely a woman in the course of her daily household cares. Unfortunately mere black and white will not give the beautiful yellow tones of the picture, in which the light falls on the figure. It will not give the ivory whiteness of the model's throat, the creamy tint of her old gown, the yellow hue of the kitchen utensil in her hand, nor the deeper tone in the copper cooking pan at her feet. The gradation in colour is harmoniously broken by the ruddy colouring of the cheeks, and the touch of blue round the throat. It came from M. Doistau's collection.

Natoire, colder in style than Watteau, whom he heralded, is perhaps best represented by a ceiling design intended for the Hotel Soubise, *Psyche stolen from Heaven by Love*. It is signed and dated 1741, being contributed by M. Kleinberger. The portrait of M. Roques, a fine picture of that gentleman in a red coat, which was very generally admired, is another proof that Fame has often a lagging foot, failing frequently to overtake an artist during his lifetime; and the painter of this portrait, whose work is now much appreciated, did not at the time make much reputation.

Boucher, with his grace and charm, is always such a favourite that he is even forgiven such over-stepping the line of propriety as in *Le Reveil*, where the connoisseur will forget the immodesty for the sake of the exquisite flesh-painting. He is represented by seven pictures, of which *La bergère écoutée* is perhaps the most generally attractive, though it is difficult to decide. This beautiful panel from the collection of Mdlle. Besnard, whence came so many treasures, occupied a place of honour at one end of the gallery. It shows a country idyll, a group of shepherds and shepherdesses listening to a young girl who holds a wreath of wild flowers in her hand. The gay colours of the rustic costumes are wonderfully softened by a blue light, as of summer haze, that overspreads the painting, melting away into the distant background, the perspective of which is one of the noticeable points of the work. The *Repos de Diane* is by Boucher, as is also a design for tapestry representing "Venus and Vulcan." Among other excellent examples of the great French master four charming sanguine drawings of children must not be overlooked. These belong to M. Malfait.

Quite another note was struck by J. Vernet in his tragic picture of a shipwreck, which is in his best manner, and finished to the last detail.

Perroneau was represented by the portrait of a lady in oils (M. Paul Sohège's collection), an unusual method of expression for this great pastellist, and a fine portrait of the Comte de Fontenelle. *The Triumph of Apollo*, belonging to M. Henri Rochefort, is a fine design for a ceiling, by Noel Hallé, and Latour's mother smiled with a winning expression and with great delicacy of colouring from the canvas, where her son, the pastellist, had drawn her. This came from Madame Burial's collection. A beautiful bust of a young girl, with her candid eyes full of sad tears, came from the sympathetic brush of Greuze. Duplessis contributed a portrait of Louis XVI. looking young, gay, and debonair, and Drouais a charming portrait of Mdlle. de Noailles with powdered hair and a pink dress. This last had been presented by Mr. John Wilson to the Town of Brussels. Of Fragonards there were four of mythological and allegorical design, and one in "frottis." Perhaps the best was *Winter*, represented as an old man warming himself at a burning brazier, a young girl, presumably Spring, seated at his feet (Kleinberger collection). Vincent's head of a child is interesting in its resemblance to a Greuze in charm of expression; its colouring, however, is somewhat reminiscent of Rubens. Art critics have even suggested a resemblance to L'Epicier and Drouais in connection with it. A portrait of Madame Chauvin, unsigned, is perhaps the most ideal conception of feminine beauty in the exhibition, with sweet eyes, calm, yet full of sadness, as though prophetic of the sorrow the Revolution was to bring.

In addition to the pictures there was a splendid display of all kinds of bibelots, snuff boxes, perfume cases, miniatures, patch boxes, clocks, statuary, lace, silver, furniture, etc. Among the clocks, the beautiful specimen from the design of Pajou, illustrated, was

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"LA BERGÈRE ECOUTÉE"
BY BOUCHER
(Mme. Besnard's Collection)

perhaps the best of many fine pieces. It is a marvel of ormolu and marble, the hand of the clock, an arrow, held by a young girl, representing immortality, remaining stationary, whilst the rings of figures representing the hours and minutes revolve. Time sits on the right with drooping head, as though reflecting on the rapidity with which the precious moments are flying. The beautiful plaque in relief will easily be recognised as the original from which so many copies have been made. Of the statuary an illustration is given of Falconet's *Baigneuse assise*, signed "E. F. fecit 1770." This most successful exhibition, which drew a great number of people, was rendered further attractive by a show of modern furniture in the style of the eighteenth century, sent in by some Parisian firms; while a succession of lectures and concerts on the art and music of the period given by those well qualified as judges (M. Catulle Mendés being one of the speakers) added enormously to the interest.

CLOCK BY CLODION

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THE BROTHERS ADAM PART II.
BY R. S. CLOUSTON

THOUGH an artist in every sense of the word, Robert Adam was no mere dreamer of the studio. He was pre-eminently fitted for shining in the outside world both from a social point of view and as a man of affairs. So differently was his mind constructed from that of the ordinary artist that he resigned his position as Architect to the King, then the highest honour in his profession, to contest the seat for Kinross-shire. So great was his influence at the time that the post was immediately conferred on his brother James, to the exclusion of Chambers. This can scarcely be regarded as altogether fair. Chambers was a man of established reputation, and the acknowledged leader of the older school of architecture. Robert's appointment in 1762 cannot be held to be open to any grave objection, even from the most devoted partisan of the opposing school. He had been working alone for four years, for at that date James, his immediately younger brother, was still studying in Rome, and William—in any case almost a nonentity—could hardly have joined the firm, if, indeed, he was ever a member of it. In this time he had produced much of his finest work, including the screen and gateway of the Admiralty, and well deserved the recognition given to him. James, on the other hand, for all that anyone outside the firm could tell in 1768, might not have had a single original idea in his whole composition. In any case he was on a distinctly different plane from his brother, for the man who forms a style must necessarily take precedence of him who, however cleverly, adapts himself to it. So far one cannot help sympathising with Chambers, but all sympathy stops there. The year 1768 saw that disgraceful hole-and-corner *coup*—the smuggling through of the charter of the Royal Academy. After this there was no recognition of Robert Adam by the powers that were till his burial in Westminster Abbey.

However much one may admire, and must admire, the work of Chambers and Sir Joshua, their little-mindedness is an unfortunate blot on English art. They were the leading spirits in the association they had called into life, and both of them had the Royal ear—Sir Joshua from his position as official head of British art, and Chambers on account of his early connection with the King, to whom he had taught drawing. Of the two, Chambers is, perhaps, to be least despised. Sir Joshua certainly allowed Gainsborough to be elected a member, but he took care to make his connection with the body a perfect misery to a man of his great rival's delicately organised nature, heaping upon him every possible slight and polite insult he could think of, and, in all human probability, he was also responsible for the fact that Gainsborough was never knighted.

Chambers was more open in his conduct. He did not permit Adam's inclusion in the body in order to make a "cock-shy" of him; nor, indeed, was Robert Adam made of such sensitive and unoffending material as to render such a course advisable from any point of view. But he neither damned him with faint praise, nor attempted to depreciate his success in architecture by unduly exalting his water-colour landscape. Wrong he had received, and wrong he gave back, taking care that the return should bear accumulated interest. It was inartistic, certainly; but it was human, and war to the knife is at least preferable to enmity disguised as friendship.

Robert Adam seems to have possessed one of those natures in which the strongly material side was as highly developed as the highly artistic. As far as his private life is concerned, one would never, except on the principle of "the nearer the kirk the farther from grace," have guessed at a descent from Calvinistic whig forbears, the only thing he had in common

with them being indomitable energy and a thorough enjoyment of opposition strong enough to call all his powers into play.

What he probably meant to be the chief work of his life was the Adelphi Buildings, the business connection of the brothers being commemorated by the name chosen. It was also, on their part, a huge speculation, which possibly accounts for the fact of the very strong opposition it met with from various quarters. The City of London attempted to stop the work on the ground that the bed of the river (part of which was taken into the scheme) was their property. Public feeling, too, was strongly against the scheme, and epigrams flew broadcast. One is worth quoting:

> "Four Scotchmen by the name of Adams,
> Who keep their coaches and their madams,
> Quoth John, in sullen mood, to Thomas,
> Have stole the very river from us."

This was accordingly done and the failure became a success.

He was less fortunate in combating the prejudices of his time with regard to his scheme for a Thames Embankment. This was no new thing, for Sir Christopher Wren had the same idea a century before, and had actually prepared plans for carrying it into effect. But both in his time and that of the Adams it met with such strenuous opposition that it had to be abandoned. It is impossible for us who know its advantages to understand where the difficulty lay, but, though there was nothing original in the conception, Adam deserves just as much praise for bringing it into public notice as if the foolish conservatism of his time had not prevented him from carrying it into effect.

The Adams, not being like Lock and Chippendale, carvers, had no particular respect for the chisel. They

AN ADAM CEILING AT THE SAVAGE CLUB, LONDON

From the mention of "four" brothers it would appear to be probable that the oldest brother, if not a member of the firm, had at least something to do with this particular venture, the more so as the wit who produced the lines was so badly informed as to Anglicise the name to "Adams" (a mistake which still pertains) and would not have been likely to have heard of the Edinburgh architect had some such combination not existed.

The opposition to his scheme exactly suited Robert Adam. He overcame it and built the Adelphi, but, from a commercial point of view, it was a complete failure. Again his power of resource was called into play and he succeeded in having a Bill passed through Parliament, authorising him to turn it into a lottery.

used it, certainly, or rather caused it to be used, on some of their furniture, but by their introduction of a composition which could be cast and applied to wood, they practically killed carving. For this composition they held a patent, which they had to defend in the Law Courts. Except that their ceilings and panels were very fine indeed, we would be inclined to regret that the substance was ever discovered. It was, however, almost a necessity to their style, which, by their skilful use of it, was redeemed from what otherwise might have been coldness and severity. Chippendale and his contemporaries covered every possible article of furniture with carving, as naturally as one puts butter on bread, while the walls and ceilings were left plain. The Adams reversed this, and, to begin

with at least, the furniture was inclined to a perhaps too studied simplicity, while the carving, or their imitation of it, spread itself over walls and ceiling. Yet so wonderfully was this done, and so strangely well did they combine the bold and sweeping with the light and graceful that we must go back to the Jacobean period to find its equal in unity of design.

Their use of stucco for the outside of houses has been much criticised. This may possibly be accounted for by the early training of the brothers. In the Scotland of their day there was practically no brick, while it had for long been the custom to protect stonework from the effects of weather by coating it with a rough preparation of lime. The Adams did much the same thing with stucco, except that stucco was in the nature of an imitation. Yet this is precisely why Adam used it. He had formed his style on stone, and, having to work in a country where brick was the material which, in most cases, had to be employed, he hit on this means of using it so as to suit his ends, while the idea would naturally occur to his mind from his acquaintance with Scotch "harling." It is scarcely to be regretted that he did not see the decorative possibilities of brick, for his whole style would have required as much alteration as the Highlander's musket. As it was, it must at least be admitted that the inside of his houses were in better unison with the outside than would have been the case if brick, pure and simple, had been the material.

AN ADAM ARMCHAIR, FROM THE ORIGINAL DRAWING

Adam had no feeling for Gothic architecture, which is not altogether surprising when we remember what a clean sweep had been made of it in Scotland by the iconoclastic followers of Knox. The once fine cathedral of St. Andrews in his native county was even then the merest ruin, and though Melrose Abbey was much more entire than it is to-day, it is questionable if he saw it — certain that he did not study it. His father, who probably superintended his early training, had nothing in common with it, and the whole opinion of the country was against the style as savouring of the scarlet woman. It was not until Scott had, by his writings, opened the eyes of his countrymen to its beauty that the Gothic was a possibility in Scotland. Nor was it till his death, and then, most appropriately, in the construction of his monument, that it was used for anything of importance.

The Adams had a full share of the prejudices of their country, and, in one of their numerous prefaces, they speak of Inigo Jones rescuing architecture "from the Gothicism of former times," as if it were a bad form of idolatry with anthropophagous rites. Again they say of it, "our ancestors, relinquishing the Gothic

style, began to aim at an imitation of the Grecian manner until it attained that degree of perfection at which it has now arrived." The Adams, like the other writers of the period, were not given to hiding their light under a bushel, and they leave very little doubt in the mind of the reader as to WHO it was that brought the Grecian style to "perfection."

Just as their natural instincts as Scotsmen were opposed to the Gothic, the same early associations, and, in Robert's case at least, early study, inclined them to the French. Their style was classic, but it was not purely so, being nearly allied to French models, while here and there, as in the chair for Sir A. Hume, these are to be found with none of the classic veneer to hide them.

The brothers claim to have formed a style of their own, and the claim is generally admitted, though not quite to the extent stated by them. "We have not," they say, "trod in the paths of others nor derived aid from their labours. In the works which we have had the honour to execute, we have not only met with the approbation of our employers, but even with the imitation of other artists, to such a degree as, in some measure, to have brought about in this country a kind of revolution in the whole system of this useful and elegant art."

There can be no doubt whatever as to the fact of the revolution in style they brought about, and that in furniture as well as architecture. In furniture the designs were becoming more and more infected with the flamboyant, a style which, in England at least, could not be very long-lived.

Though it was, to a certain extent, suited to the height of the most extravagant of the London fashion, it was not appreciated by the ordinary Englishman of the day who, like Mr. Monday, was a "plain roast and boiled man," and could not, and, indeed, did not take kindly to French kickshaws. This accounts for the fact that, in spite of the numerous designs by different men, comparatively few of the actual articles are extant, all the more so as the fashion was very short-lived. It became rampant about the time Adam took up his abode in London, and though it existed and even flourished for a few years, it had no chance with the nation when put into competition with the reserve and dignity of Adam.

I have more than once been compelled to allude to the carelessness with which this period of English design has been treated. I question if there is any subject on which so much has been written where it is so difficult to account for mistakes ranging from mere inaccuracies to gross blunders. Broad statements are made which have not even the narrowest basis of fact to account for them, dates have been seemingly quoted from memory—and bad memories—and there is a perfectly bewildering mass of misconception and error out of which it is extremely difficult to arrive at the truth. When, several years ago, I first seriously took up the study of the subject, I was advised by a well-known writer on it never to believe either a fact or a date which I had not proved for myself, and I never received better advice. The mistakes are, to a great extent, forgiveable, seeing that the South Kensington catalogue, which ought to be absolutely trustworthy, is the least reliable of all. Mr. Litchfield, for instance, pointed out that the date of Chippendale's *Director* was given in it as 1769, instead of 1754, and this is by no means the worst of its many errors.

No man in writing of a long forgotten past of which the records are peculiarly scanty can hope for absolute accuracy, which, after all, is a thing that only appeals to the expert, whose own knowledge should be sufficient to counteract the bad effects of its absence. The "man in the street" does not care in the least whether a date is wrong by fifteen years or not, but he does expect of a critic that he should sum up for him the facts of the subject on which he writes as carefully as a judge should weigh and balance evidence. It is impossible that in art matters there should be unanimity of opinion, and it would be a bad day for art should such a thing ever happen. From the nature of the subject it is essential that there should be diversity of taste, or progress would stop.

When, therefore, Robert Adam is spoken of as the greatest of the eighteenth century furniture designers, I have no quarrel with the statement as an honest expression of opinion, but I utterly and absolutely object to the mangled facts and the suppressions, whether wilful or ignorant, of the truth which are used to support the contention.

Chippendale's beds, for instance, are spoken of as "miracles of false and foolish taste," but the fact that the Adams designed beds almost exactly similar, and, moreover, evidently inspired by Chippendale, is carefully suppressed. The bed constructed "for their Majesties," of which there is a drawing in the Soane collection, resembles some of those in the *Director*, even to the cherubs disporting themselves on the dome. It does not appear to me, however, to be so happy, as the bed posts, from their severer treatment, do not lend themselves to the fanciful dome and figures.

This is no single instance of the Adams designing in the manner. Among other drawings are two sofas dated 1762, in which the female figure has been used for the arms, and an armchair (1776), where griffins couchant have been employed for a similar

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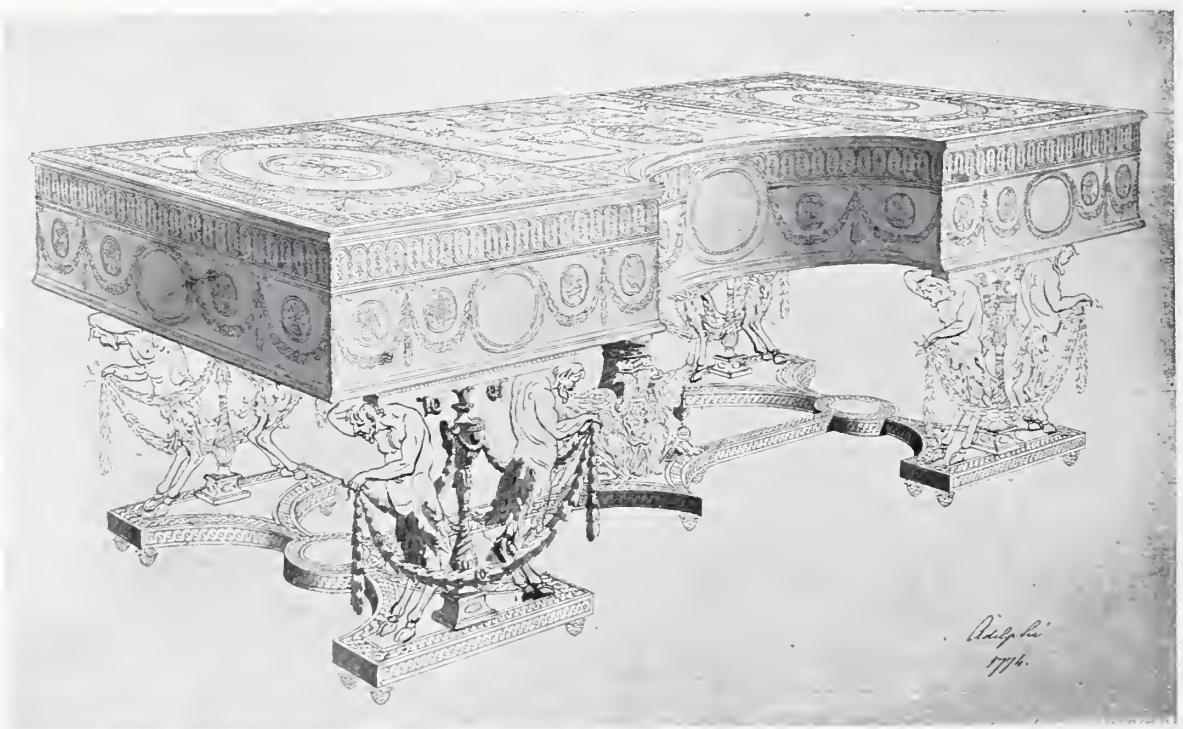
purpose. The worst of all is perhaps the figures of satyrs which support the beautiful harpsichord made for the Empress of Russia. The body of this is most charmingly decorated with typical designs, but the legs, in the worst taste of the time, spoil the effect. Even Johnson, mad as he was, sometimes used his ornament appropriately, but in the present case, even if their introduction appealed to one as artistic, there could not well have been a worse choice for a lady's boudoir than satyrs.

In the same way Chippendale is said to be venal in the extreme because he made whatever his customers desired. I fear that the only excuse for pot-boiling is its universality, and Robert Adam was not one of the few artistic exceptions which prove the rule. As a matter of fact he did what was even worse. Chippendale found fault with no style, and even if we take the lowest view of this and do not call it catholicity but the tradesman's instinct of leaving himself free to produce what he pleases, it is surely preferable to the conduct of Adam in similar circumstances. It suited him to run down the Gothic, yet he designed in it, not once but many times, when commissions for it came in his way.

It is certainly, to say the least, no great compliment to Adam that it should have been considered necessary by one of his greatest admirers to attempt to add to his reputation by dwelling unduly on the faults of others or suppressing all mention of his own. Fortunately, however, Robert Adam was a man of such eminent ability that his position in art could not be affected by the mistaken partiality of even his most unwise admirers.



HARPSICHORD MADE BY THE BROTHERS ADAM FOR THE EMPRESS OF RUSSIA

ADVERSARIA
BY AN OLD HAND

How Philip of Spain was once Served

RICHARD SMITH, Bishop of Chalcedon, in his *Life of Magdalen, Viscountess Montagu*, 1627, relates a most interesting anecdote of an incident in that admirable lady's early unmarried life. It is as follows:—"While she liued a mayde of honour in the Court, on a tyme King Philip who had maryed Queene Mary, youthfully opened a window, where by chance she was washing her face, and sportingly putting in his arme, which some other would perhaps have taken as a great honour, and rejoyced therat, she knowing that the condition of virgins was not vnlike vnto flowers, which with the least touch doe loose of their beauty, hauing more regard of her own purity, then of the Kings Maiesty, she took a staff lying by, and strongly stroke the King on the arme. Which fact the prudét King did not only take without offence, but it was the increase of her honour and esteeme."

Eustace the Monk

A NAME, which is seldom mentioned in our Histories of England, and yet which was as fully distinguished during many years as several which are almost household words, not only among Englishmen, but among the students and readers of the Continent, is that of *Eustace the Monk*, who flourished in the lawless and perturbed period covered by the reigns of John and Henry III. Eustace was a freebooter alike on land and on water; but he differed from others of his class in two essential particulars—in being an alien, namely, a subject of the Count of Boulogne, and in being, as a rule, single-handed in all his enterprises, instead of placing himself like Fulk Fitzwarin, Hereward the Saxon, and Robin Hood, at the head of a more or less numerous band of adherents. Eustace, so far as his personal environments are conjecturable, moved in a lower sphere of life than Fitzwarin or Hereward, but a more conspicuous figure has never presented himself perhaps in the annals of any country, when we consider the audacity and long impunity of his deeds, his astonishing wealth of resource, and his prevailing absence of co-operation or confederacy. For while other celebrated outlaws enlisted in their service bodies of loyal and devoted followers, in maintaining their independence of constituted authority, Eustace stood alone, and through a series of years defied the King and the law, and exhausted all the arts of stratagem and ingenuity in outreaching his enemies, and achieving his ends.

A foreigner by extraction, and a liegeman of the then independent Count of Boulogne, he does not seem to have been bred to any calling, yet nevertheless to have accustomed himself to follow nearly all callings with success. In his youth he had studied necromancy at Toledo, with notable advantage to himself in later years. His irregular and wayward career necessarily brought him into conflict with all classes, from the King of England and his own French overlord downward, and into an intimacy with every description of imposture, deception, and ruffianism, piracy inclusive; and his contemporaries and the victims of his exploits bestowed on him terms of opprobrium, redolent of anger at his unscrupulous violence and craft, and of dread both of his desperate intrepidity and supernatural attainments.

He was an adventurer alike of a unique type and in the largest sense of the term. He combined in his person the avocations of a brigand, pirate, conjurer, ecclesiastic, diplomatist, and (in one case at all events) *condottiere*. His employments were as widely varied as his needs or his plans. He was a masterful genius, fearing nothing, flinching from nothing, sparing nothing. His daring and self-possession were unsurpassable. In junctures of critical danger, where even a man of ordinary courage might have faltered or winced, he stirred not a muscle, and safely emerged. His wonderful temerity itself saved him.

Nevertheless his day came, and it was when he quitted his life-long *rôle* as a solitary soldier of fortune, and arranged to lead a naval expedition against England on behalf of Louis, the French king's son. Under the year 1216 there is the entry in *A Chronicle of London from 1089 to 1483*, first published in 1827: "Eustache the Monk wyth manye Frensshemen as he was comynge into Engelonde ward, for to helpe Lowys the kynges sone of Fraunce, was taken in the see be Hubert of Burgh and the v portes; and Eustache heed was smeten of, and the schippes drowned."

A sorrowful epilogue, but hardly unmeet. It cannot be superfluous to add, that this is usually regarded as the earliest naval victory gained by an English fleet. It took place off Sandwich.

The Fitton Family

THE somewhat widely accepted theory as to the identity of Mary Fitton with the dark lady of the *Sonnets of Shakespear* may render it desirable to transfer hither some particulars of the family in MS. on a spare leaf of Cooper's *Mystery of Witchcraft*, 1617, in consequence of that volume being dedicated to

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Charles Fitton, Mayor of Chester, 1617, and a merchant of the same city, who refused the knighthood offered to him by James I., when the King visited Chester on the 23rd August. The memorandum is as follows: "Fitton Family. Sir Edward Fitton, Lord President of Connaught and Thomond and Treasurer in Ireland, in the reign of Elizabeth, born 1520, died 1579, at Gawsworth, in the Co. of Chester, buried at St. Patrick's Cathedral, Dublin. Sir Ed. Fitton, Bart., son of the L'd President, who died in 1643, and distinguished himself by his zeal in the King's service, Colonel of an infantry regiment raised by himself, fought in the Battle of Edgehill and Bunbury, after the taking of Bristol by Prince Rupert was left in garrison there, and died. On his tomb are figures of Sir Edward and his Lady, himself in armour, the heads reposing on Pillows. The old Hall at Gawsworth is now occupied as a Farmhouse; over the door are the arms of Fitton, 1570."

The two Roxburghe Libraries (1703-1812)

THE sale of the extremely important library of the third Duke of Roxburghe in 1812 has been naturally brought back to some recollections by the recent marriage of the present holder of the title to an American lady. The duke was a book-lover of the true stamp, for whom one is bound to entertain respect; he did not buy books and manuscripts because they were rare and dear, but because he took an interest in them. Many of his treasures, as they became during his lengthened career and the rise of the taste for our older literature, had cost him little enough; and it has been said that the entire collection did not represent an outlay of more than £5,000 spread over half a century. But there is one point about the Roxburghe library which does not seem to have been understood, and it is that the duke did not found it. A predecessor, John, Earl of Roxburghe, whose book-plate, belonging to the commencement of the seventeenth century, sometimes occurs in volumes, had led the way and formed the precedent; and we do not actually know whether he or the more famous duke acquired the *Valdarfer Boccaccio*—it is usually thought for £100.

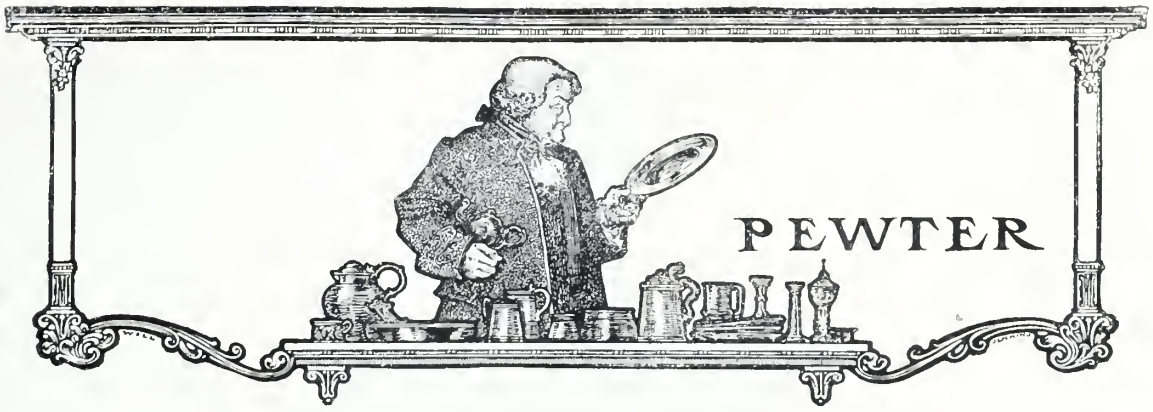
The Vice of Reading

AN American lady has very opportunely and judiciously, though with what measure of success may be doubtful, delivered a thesis on the difference between Reading and Reading Well. There is no doubt whatever that the indiscriminate and superficial perusal of literary and journalistic ephemerides is too widely diffused, and is at the same time the almost exclusive mental nutrition of a large majority of persons of both sexes and of all ages. There are, broadly speaking, two classes of readers: that which reads on special subjects for study or pleasure, and that which reads to keep itself in touch with current events. Perhaps the latter can hardly claim to be reading at all; it is little more than examining the weather-glass or noting the quotations on the Stock Exchange. Of the first category, the readers for study or pleasure, a considerable proportion, again, merely go to certain text-books to qualify themselves for a business or a profession, rather than to improve their minds, and when we have winnowed out all who look on books from a utilitarian or fashionable point of view, the residue, which treats them as aids to serious reflection, if not even to the production of superior material, is the slenderest of minorities. In other words, we apprehend that as a community Great Britain, in common with the United States, has not yet risen to a correct idea of what Reading actually is.

Charron His Book and his Admirers

CHARRON, a Paris lawyer, was one of those who were stimulated by the example of the great Montaigne to commit to writing their thoughts on various subjects more or less in the form of theses or essays, and this particular author chose as his subject *Wisdom*. His book first made its appearance in 1601, and was rendered into English about 1611 by Samson Lennard, who gives a rather interesting account of himself in a dedication to Prince Henry. Curiously enough, that dedication, owing to the Prince's death, was withdrawn, and a new one substituted, where it is mentioned. Till a few years ago no copy with it seems to have fallen under notice, however; but in 1888 the British Museum obtained King James's; and quite lately a second one, formerly preserved among the books of the Denny and Matthewes, of Brodwell, co. Salop, families, has come to light; it is in the original limp gilt vellum with the strings perfect. No others are recorded or traceable. The later issues are common to excess.

Charron was deeply indebted to Montaigne, and has borrowed from him freely. But he has had his independent admirers; Pope indeed couples him with Montaigne, and Lamb, in a letter to Wordsworth of 1815, says: "Did you ever read Charron On Wisdom? If not, you have a great pleasure to come."



SOME NOTES ON THE RECENT PEWTER EXHIBITION IN CLIFFORD'S INN HALL PART I.

BY H. J. L. J. MASSÉ

THE Exhibition held in Clifford's Inn Hall, Fleet Street, which recently closed, has been the first of its kind devoted seriously to Pewter. Some ten years ago the writer organised a small exhibition to illustrate some remarks made on the subject to the Art-Workers' Guild, which then used to meet in Barnard's Inn Hall, and on that occasion was able to collect a very small series of exhibits, so small in fact that they were all shown with space to spare upon a table 10 ft. by 2 ft. 6 in.

In the course, however, of these ten years material accumulated from different sources at home and abroad, together with a further knowledge of where various good specimens of pewter could be found, made it possible to contemplate a larger exhibition, and an appeal to a wider audience.

It was not possible to get more than a few specimens of Roman Pewter, but those shown were of interest, both historically and artistically. The pieces were formerly in the well-known Bateman Collection, and came from Icklingham and Wangford, both in Suffolk. As the tradition attaching to these pieces goes, the Icklingham specimens were found arranged in a circle, some few inches below the ground, the centre of the circle being marked by a helmet and

ROMAN TAZZA FORMERLY IN THE BATEMAN COLLECTION S. G. FENTON, ESQ.
SMALL DISH, WITH ARMS OF NEW COLLEGE IN FOUR PLACES H. G. MOFFATT, ESQ.
SMALL DISH, MUCH CORRODED BY SEWAGE A. BILLSON, ESQ.

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other accoutrements in bronze. It is supposed that the vessels which were found in a circle were those used at a picnic some 1500 years ago, and that, owing to some alarm, the party left their plates and dishes and retired to a safer place. Circumstances seem to have prevented their return to fetch the pewter.

Roman remains in Britain are to most people of especial interest, and it may here be said that there are some fine specimens of Roman pewter in the British Museum, particularly the Appleshaw pewter, found by the Rev. R. G. Engleheart, and described in *Archæologia*, vol. lvi., with notes as to their composition by that well-known expert, Mr. W. Gowland.

From those Norman remains to the fifteenth century is a long cry, and it is a matter of regret that so few genuine specimens of English pewter of the Middle Ages were forthcoming. If only the Pewterers' Company had had specimens to lend of the many types of vessels specifically mentioned by Mr. C. Welch in the History of that Company, what interest would have been aroused. Of mediæval work, however, there were specimens, both of them small dishes with a small circular depression in the centre. The one was found in Walbrook some years ago, and was corroded and perforated in places by the continued action of sewage ; the other, somewhat larger, but similar in shape, bore the arms, stamped in four places on the rim, of New College, Oxford. This latter piece was without any maker's mark, whereas the other bore a pewterer's hammer, stamped upon the upper surface of the rim.

Next in point of date was a dish made by a pewterer, George Grenfell, whose name or touch does not occur on the touch-plates of the Pewterers' Company, as he was a liveryman in 1579, some fifty years before the date of the first touch on the five touch-plates which have fortunately come down to our time. This dish was dated by the help of the list of Freemen, in "Pewter-Plate," published by the special permission of the Pewterers' Company.*

HANAP OF A GUNSMITHS' OR LOCKSMITHS' GUILD
(FROM THE COLLECTION OF A. B. YEATES, ESQ.)

From the evidence supplied by the lender of the plate, the initials J. E. S., stamped in small punches on the back, were those of the original owners of the plate, and who were married in 1647.

To go on through the whole exhibition chronologically would be tedious, but it may be noted that the next pieces historically interesting were a collection of rosewater dishes, of the time of Charles I. The smaller ones, two in number, were dated 1628, and have been at the Church of S. Catharine Cree, London, since that date. There are four in all, one of which is now electro-plated for Sunday use, and all have a raised boss in the centre with enamelled centre-pieces of gilding metal. The larger dish formed one of a set of six which were sent to York for royal use in the Civil War, when silver was as scarce on the tables as it was in the pockets. Humble though pewter is, there is a quiet dignity in these ceremonial dishes that is lacking in more pretentious modern work.

From that date down to the early part of the nineteenth century, the pewter shown might be said to

* This list is particularly valuable in this way, as there are in it the names of many Freemen of the Company who, though they had touches, never registered or stamped them on the touch-plates at Pewterers' Hall.

be in a fairly regular historical sequence. Spoons of the seventeenth century, with some earlier ones, were well represented in the collection lent by Mr. H. W. Murray, many of them having formerly been in the Cecil Brent collection. In the same case, which was devoted to spoons only, were several bronze spoons of the thirteenth century, and several brass or latten* spoons of the same date as their pewter fac-similes. The sole reason for their inclusion was that spoon-making was a separate trade, and that the maker made his wares of the metal that might be required, and marked them all alike with his maker's mark.

Plates of all sizes and qualities were in evidence, from the boar's-head dish, 28 inches in diameter, dating from the early seventeenth century, to the small 6-inch plate lent by the Pewterers' Company.

Of the eighteenth century foreign pewter the most dignified specimens were the various hanaps or Guild cups. A particularly elaborate one was that of a Guild of Locksmiths and Gunsmiths, lent by Mr. A. B. Yeates; and a very plain one, lent by Mr. J. Cahn. Mr. H. G. Moffatt contributed a fine specimen dated 1724, which once belonged to a Guild of Shoemakers. Another somewhat similar specimen was that belonging formerly to the Guild of Tobacco Twisters, and now the property of the Art-Workers' Guild.

Colonel Young exhibited the handsome bowl of a Tailors' Guild, 1679, which had been mounted on a later foot.

Candlesticks of Jacobean times were exemplified by a battered specimen with square base and stem, lent by Mr. Charbonnier, of Barnstaple. An excellent set of three,* not all by the same maker, lent by Mr. E. W. Gimson, had octagonal bases and baluster stems of various types. Of octagonal-based candlesticks with tubular stems, Mr. de Navarro's specimen was perfect.

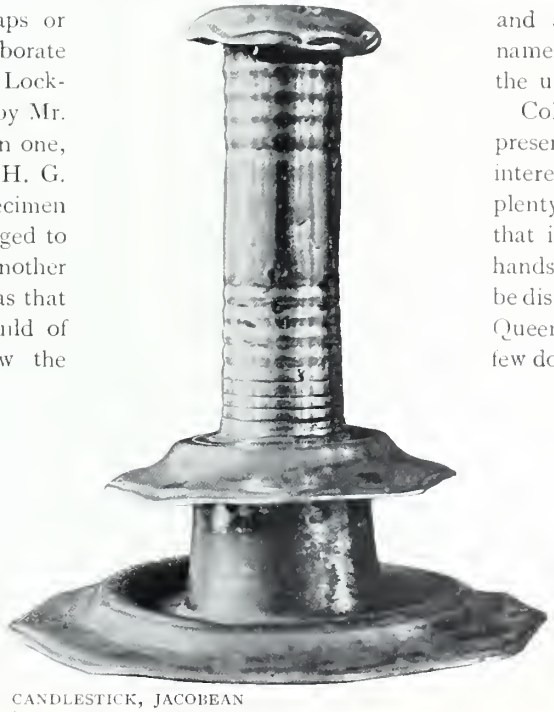
Another essentially different type of candlestick was represented by three exhibits of Mr. S. Chisenhale Marsh, the bases being more or less bell shaped, or in one instance pagoda shaped, with a saucer-like grease tray and baluster stem. Their colour was due to a long immersion in the mud and water of a moat, from which they were rescued many years ago.

A fine specimen of a plain shaped candlestick with a dodecagonal base was lent by Mr. H. G. Moffatt. This exhibit also bore the arms of New College, Oxford, and an incised date 1680. The name J. Grimes is also scratched on the upper surface of the base

College pewter, had it only been preserved, would have been specially interesting. There was at one time plenty of it, and it is to be supposed that it was allowed to pass into the hands of college servants, and so to be dispersed if not for ever destroyed. Queen's College, Oxford, has some few dozen pieces, not later than 1740 or thereabouts, and it seems to have been in use at the 'high' table.

Corporation pewter was represented by a large dish, 26 in. in

JACOBEAN CANDLESTICK
(FROM THE COLLECTION OF A. F. DE NAVARRO, ESQ.)



CANDLESTICK, JACOBEAN
(FROM THE COLLECTION OF T. CHARBONNIER, ESQ.)

* From the French *laiton*.

* One of these was dated 1674, and its interest, apart from the shape, consisted in the fact that it was the work of a maker whose touch was not on the touch plates.

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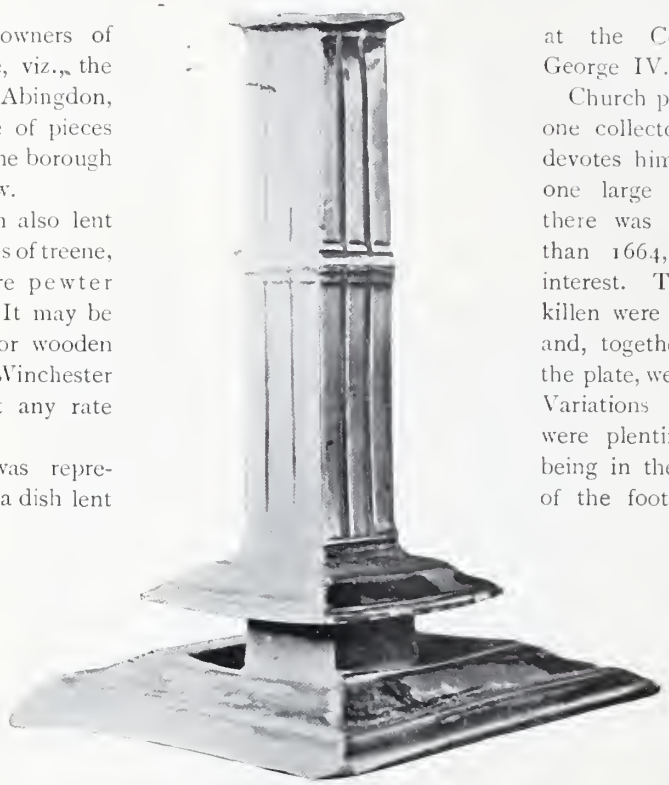
diameter, lent by the owners of much more of the same, viz., the Mayor and Corporation of Abingdon, Berks. A gross or more of pieces was ordered in 1725, as the borough minute-books clearly show.

The same Corporation also lent some of its many specimens of treene, which were in use before pewter plates became general. It may be here noted that treene or wooden platters are still used at Winchester in College for meals, at any rate for dinner.

Staple Inn pewter was represented by two plates and a dish lent by Mr. W. Churcher. The Worshipful Company of Pewterers lent some of the pewter plates still used for luncheon on Court days, together with some specimens of the pewter used at the Coronation banquet of George IV.



JACOBEAN CANDLESTICK
(FROM THE COLLECTION OF T. CHARBONNIER, ESQ.)

Church plate, to which more than one collector at the present time devotes himself, filled a portion of one large wall case, and though there was nothing English earlier than 1664, was of considerable interest. The chalices from Enniskillen were of that date apparently, and, together with the flagon and the plate, were of Irish manufacture. Variations of this type of chalice were plentiful, the chief variation being in the mouldings of the rim of the foot, and in those of the tubular stem. A Flemish chalice from the Church of St. Martin, Blackheath, near Wonersh, was interesting as having been recently in use, and a Dutch one with baluster stem,

THREE CURIOUSLY SHAPED CANDLESTICKS WITH BELL-SHAPED BASES FROM THE COLLECTION OF S. CHISENHALE MARSH, ESQ. THE FOURTH WAS EXHIBITED BY MESSRS. FENTON & SONS

CHURCH FLAGON, DATED 1753
(FROM THE COLLECTION OF DR. H. TAIT)

lent by Mr. A. F. de Navarro, was also worth noting.

Among other church specimens of historical interest were a late Jacobean paten on a foot, with later added ornament in wriggled work; a font from the Church of Morteyne, in Bedfordshire; a tall flagon lent by Mrs. Gilbert Walker, and a still finer one, dated 1753, but really of earlier date, lent by Dr. Tait.

Church candlesticks were few, but a massive pair with elaborate ornament, presumably French, lent by Mr. A. F. de Navarro, attracted much attention, so too the fine specimen of a German pricket, lent by Mrs. Donkin.

Salt cellars were seen in endless variety, but the gem was a master salt of about 1650, lent by Mr. C. F. C. Buckmaster, the base of it closely resembling the paten with foot, mentioned above, from the collection of Mr. T. Charbonnier.

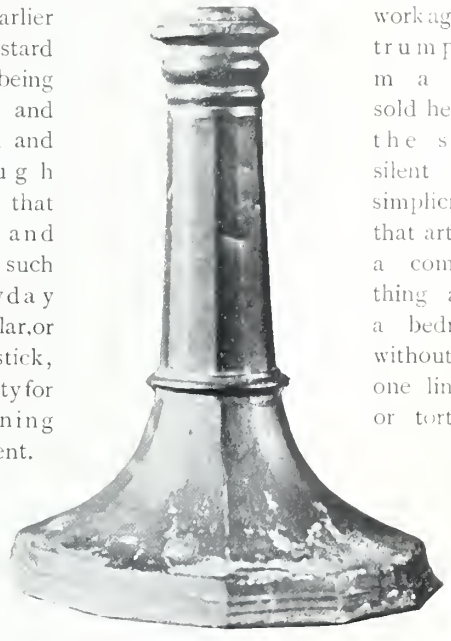
Inkstands were of three main types—the flat kind on feet, with flaps; the flat kind on feet, with open tops; the small kind with tiny drawers or trays. Of the first kind, the best was lent by Mr. Robt. Martin Holland, of the second the finest was that lent by the Pewterers' Company. In the third class, the specimens lent by Mr. Roland T. Mole, with two drawers, and the circular one with square base containing drawer, lent by Sir Thomas W. Snagge, were of equal interest.

An early inkstand, lent by Mr. A. F. de Navarro, was made to look like a reliquary. Of the "loggerheads" no good specimen was forthcoming and the type was perforce unrepresented.

Of tankards the earliest was a Jacobean specimen, quite small and plain, lent by the Rev. F. Meyrick-Jones. One a little later was lent by Mr. A. F. de Navarro. Other good ones were lent by Mr. H. Southam, Mr. W. H. St. John Hope, and one dated 1694 by the Pewterers' Company.

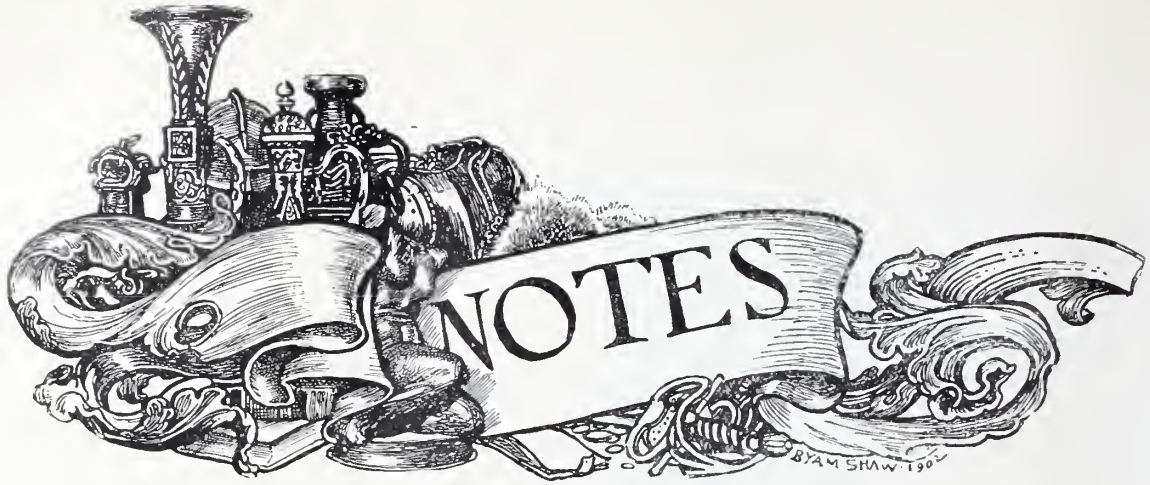
A German tankard, marvellously inlaid with thin brass and delicately engraved (obviously the work of a skilled gunsmith), was lent by Sir Samuel Montagu. Two *pech-krüge*, of different sizes, but similar in form, represented what was a once not uncommon type. With these the later student-tankards did not bear comparison.

The chief historic interest in the exhibition lay in the mute protest of the earlier work against the bastard trumpery now being made abroad and sold here as pewter, and the sure though silent testimony that simplicity is best, and that art can exist in such a common everyday thing as a salt-cellar, or a bedroom candlestick, without the necessity for one line of unmeaning or tortured ornament.



CANDLESTICK WITH DODECAGONAL BASE, OF DATE 1680, WITH THE ARMS OF NEW COLLEGE, OXFORD
(FROM THE COLLECTION OF H. G. MOFFATT, ESQ.)

(*To be continued.*)



A Nelson Relic

We give photographs of a curious relic of Admiral Lord Nelson. It is an antique and valuable walnut cabinet, with two long drawers under, having brass drop handles. The upper portion is fitted in inlaid walnut, with small drawers and cupboard enclosed by two doors with ornamental brass mounts and hinges. Size 5 ft. by 4 ft. The cabinet is in most perfect preservation, the colour and grain of the wood being particularly charming. This interesting piece of furniture was sold at the sale of the effects of Mrs. C. R. Smith, recently deceased, at Shrewton Lodge, Westend, Hants. It formerly belonged to Horatio Viscount Nelson, and was bought by the late Charles Smith, Esq., of Merton Abbey, at the sale of Lord Nelson's effects at Merton Place, after his death in 1805. There is no doubt as to the authenticity of this relic of Nelson, as it has been in the Smith family since 1805. It was purchased at the Shrewton Lodge sale by Colonel C. E. de la Poer Beresford, late Military Attaché at H. B. M. Embassy in St. Petersburg.

NELSON'S WALNUT CABINET

French Revolutionary Literature

As an indication of the change of taste of the book-buying public regarding revolutionary literature, it is interesting to note that at a public auction sale recently held in Paris, some of the journalistic efforts of Jean Paul Marat fetched a great deal more than was anticipated. His *L'Ami du Peuple*, with nearly three hundred numbers missing out of a possible six hundred and eighty-five, fetched 1,200 francs (£60). *Le Moniteur Patriote*, an eight-page pamphlet (by Marat), fetched £10, which at auction in 1882 was sold for 16s. The *Bulletin du Tribunal Criminel*, incomplete, fetched £32, although in 1885 a complete set was sold for £16. These lots were bought by Mr. H. Bourdin, who is a collector of such works, and who already possesses perhaps the finest collection of the works of Marat in the world.

Relics of Napoleon

THE two relics of the great Napoleon here produced are in the possession of Mr. Berney-Ficklin, of Tasburgh Hall, Norfolk. The first is a very fine snuff-box made from the wood of the celebrated weeping willow at St. Helena. The box is silver gilt lined, and in it is mounted a beautiful and characteristic miniature of the Emperor. It was given by him to his faithful attendant, General Montholon, who accompanied him in his exile to the "barren rock." It remained in the General's family till about forty years ago, and then passed into the hands of other owners, and in March, 1887, was included in the celebrated Sanders sale, and was there purchased by its present owner for the sum

A NAPOLEON SNUFF-BOX

NAPOLEON'S SWORD

of £22 10s., which would now be regarded as a ridiculously low price.

The sword was the property of the Emperor, and has the Imperial monogram engraved on the guard. It has a silver-gilt handle, with an elaborately carved pearl grip, surmounted by the head of a Roman warrior. The scabbard is of silver-gilt repoussé work. It was presented by the Emperor to the Sultan of Turkey, who in turn gave it to an English nobleman, who was Ambassador at the Ottoman Court, and in whose family it descended. It was recently seen and vouched for by a member of the Imperial family. The sword was a few years since bought in for £21, and offered for sale at Mr. J. C. Stevens's rooms, in Covent Garden, in 1900, and was purchased immediately after the auction by Mr. Berney-Ficklin.

Royalist Badge

A ROYALIST badge of Charles I. and Henrietta Maria, similar to that figured by Mr. P. Berney-Ficklin in THE CONNOISSEUR, vol. vi., p. 237, fig. 9, but without the wreath border, was found during some excavations in 1893 at Oxford, and is in the possession of Mr. W. G. Williams, of Great Yarmouth.

Irish Hall-Marks

We have received the following communication:—

SIR,—With reference to the article on Hall-Marks upon Old Irish Silver, in the March Number of THE CONNOISSEUR, I beg to call attention to some errors which it contains.

To begin with, the charter of Charles I. in 1637 was not the original charter of the Dublin Goldsmiths' Company, as by entries in the Dublin Corporation records, it is proved that they possessed one previous to the reign of Queen Mary, but it was accidentally burnt.

The shape of the shield of the crowned harp followed the outline of the device from 1638 to 1787; from 1787 to 1795 it was oval: and from 1794 to 1808, octagonal, not rectangular.

The Hibernia mark was in an oval from 1730 to 1793, and from 1794 to 1808 in an octagon. There was only one silversmith of the name of Carden Terry, and he belonged to Cork. He appears to have made very few dish rings; I have seen only two with his mark. The mark C T which occurs on Dublin plate, is that of Charles Townsend, freeman of the Dublin Goldsmiths' Company in 1770.

Youghal and Limerick certainly made a good deal of plate, at least during the seventeenth and eighteenth centuries, and one or two Irish provincial marks are known, that of Youghal being a ship with one mast.

The list of date letters contains many errors, and appears similar to Cripps' list, with a little alteration in the arrangement. Letters are put in which do not occur on Dublin plate, there being no V used until 1841, and the letters for the last decade of the seventeenth century are not correct; *e.g.*, the letter given as that of 1695 is for the year 1699.

There is some uncertainty about the later letters commencing with A in 1720; probably in some cases one letter did duty for more than one year. On the whole the present list requires complete revision.

As far as I know there is no mention of a crowned harp being used before 1638; but, on the other hand, a mark of a castle, a lion, and a harp, all in one stamp, was authorized in 1605 by the Corporation of Dublin.

I have spent much time examining all the books at present in the possession of the Goldsmiths' Company of Dublin, and have, I think, obtained all the information they are likely to yield.

Yours faithfully,

DUDLEY WESTROPP.

We append Mr. Butler's reply:

April 15th, 1904.

DEAR SIR,—I have received your memorandum as to what is set forth by your subscriber, discussing several points in connection with the article upon the Old Irish Silver.

I am interested in several of the statements he makes, and no doubt many of the extra items of information he has given will be of service.

As writer of the article, I would mention, however, that I cannot admit any substantial deviation from what has been set forth in your pages, because the same was based upon that of the two greatest authorities known, at any rate to English connoisseurs, neither of which authorities gives a word about there having been a charter prior to Charles I., 1638. If, therefore, the Dublin Corporation records prove that there was such a charter, that never came to the notice of the authorities. The fact of its having been said it was burnt, might have made them incredulous. The same authorities distinctly illustrate the escutcheon of the crowned harp, as following the outline of the device from 1638 to 1785, the crown only being varied at the beginning of the eighteenth century. Then at 1785, an oval mark was adopted until 1792. Afterwards, the crowned harp appeared in a rectangular oblong, but I distinctly stated, on page 147, that this latter mark oftentimes appeared with rounded or clipped corners. Your correspondent's remarks tally with mine.

I am aware that Carden Terry belonged to Cork, and Cripps says that his son followed. The former's initials, C. T., might clash with those of Charles Townsend, of Dublin, 1770. This is simply a curious coincidence.

I merely stated that at Youghal no assay office was established, and made no mention as to whether there was much or little plate made there. The same with Limerick.

As to the diagram of marks, one could not have a better guide than either Cripps or Chaffers, and your correspondent can check every letter if he likes to refer to either, but it will be seen that I made ample reservation in order to cover the somewhat nebulous evidence of the use of the letters, especially between 1658 and the seventeenth century. Some of the alphabets are most disjointed and I can only refer him to the last paragraph in my article, which admits that until some important body unravels the exact lettering of the earlier cycles, not the wisest of any present day enthusiasts can form an adequate judgement as to when certain shields and letters did appear as the year marks.

I herewith return the memorandum, with thanks for your correspondent's kind trouble.

Yours faithfully,

ARTHUR BUTLER.

The Wedgwood Collection in Nottingham

DEAR SIR—An interesting article with excellent illustrations of Old Wedgwood Ware in the Nottingham Collection in your paper, February Number, has come under our notice. The writer, however, has made a very strange, and, we think, a really important error, and it would increase the value of this article if the mistake could be corrected. On page 95 your article reads, "Both are decorated with Flaxman's *Dancing Houris*." This of course should read *Dancing Hours*. Flaxman was above all things classical, and certainly no idea of Mahommedan religion ever entered into his calculations. Again, below the illustrations on page 97, the Central Black Jasper Vase has the same mistake, and unfortunately this mistake is emphasised by the fact that the fine group

of figures shown thereon are not "Dancing Hours," but Bacchanalian figures, so that in this case a double mistake is involved.

Yours, etc.,
JOSIAH WEDGWOOD & SONS, LTD.,
Etruria, Stoke-upon-Trent.

The Treasures of the Vintners' Company

A CORRESPONDENT points out to us that the Vintners' Salt bears the London hall-mark of 1569, not 1689, as stated by Mr. R. H. Cocks on page 235 of our April Number. He also asks whether the Master's Chair should not be dated Louis XV. instead of 1666 or earlier. Our contributor derived his information from a record dealing with the Vintners' Company compiled by Mr. Thomas Milbourn, the archæologist, a booklet issued for private circulation only, and handed to Mr. Cocks by the authorities of the Vintners' Company. The form of the "Salt" certainly suggests the earlier period.—ED.

Recent additions to the Art Collections in the Victoria and Albert Museum.

THE English earthenware from the Jermyn Street collection has now been classified and arranged. Among the later additions to the pottery section of the Museum is a drug-vase made by Masseot Abaquesne, of Rouen, in the 16th century, presented by J. H. Fitzhenry, Esq. A rare, if not unique, porcelain bowl with decoration in the style of Rhodian earthenware, made at Florence or Pisa, and dated 1638, has been lent by Henry Willett, Esq. The collection of pewter has been enriched by gifts and loans from J. H. Fitzhenry, Esq., and Colonel Croft-Lyons. In the water-colour galleries will be found three bronze statuettes by Alfred Gilbert, R.A. The first is entitled *Perseus Arming*. The hero wears a winged helmet, and grasps a short sword by the scabbard with his left hand, he is looking down towards his right foot, on which he has just fitted one of the talaria or winged sandals given to him by Mercury. Another figure called *Comedy and Tragedy* represents an actor, holding a mask, he has just been stung by a bee, the expression of pain is lost when the figure is viewed from a position in which the head is visible through the open mouth of the mask. The third statuette—*An Offering to Hymen*—is that of a young girl holding in her hands a tiny winged figure and a stem of flowers.

In the same gallery is a replica of Rodin's marble figure in the Luxembourg, Paris, *La Danaide*, lent by Gerald Arbuthnot, Esq.

At the end of the Prince Consort Gallery, near the collection of Illuminated Manuscripts recently given by Mr. George Reid, two additional cases of manuscripts are now shown for a short time, eleven of these are lent by Mr. Wyndham and F. Cook, the others are from the collection in the National Art Library. Those belonging to Mr. Cooke are of the 15th and 16th centuries. Prominent among them are a fragment of a Northern French Book of Hours, of the end of the first half of the 15th century; and a German Manuscript of the 16th century, with exquisitely painted flowers, butterflies, &c., and two naturalistic landscapes.

The seven manuscripts from the Library collection include a beautiful Missal from the Monastery of St. Denis, near Paris, of the first half of the 14th century; a Persian Koran, of the middle of the 17th century, and a German 12th century Psalter, with one other French manuscript, two Italian manuscripts, and a Dutch one. Close by are three cases containing original drawings, the work of modern English book-illustrators. Phil May is represented by a characteristic study on brown paper, and by several pen-and-ink drawings for process reproduction in *Punch*, and elsewhere. Near them are two pen-and-ink drawings by Charles Keene, reproduced by wood-engraving in *Punch*. G. Du Maurier's original pencil studies and finished pen-drawings for *Punch* are exhibited along with proofs of the wood-engravings. The work of Frederick Barnard is illustrated by three characteristic drawings in pen-and-ink. There are also four mounts containing nine original water-colour drawings by Kate Greenaway, made for her well-known picture books.

In the Furniture Section are two carved-wood coffers of Tyrolese and South German work, dating from about 1500, of a style scarcely represented hitherto in the Museum collection; also an oak bed-front from the North of Europe, probably 17th century work.

Amongst the vestments exhibited in the East Cloisters of the North Court will be found two interesting dalmatics and a chasuble of the later years of the 15th century, which are said to have come from the Church of St. Severin, at Cologne, they are of stamped woollen velvet with embroidered orphreys. In an adjoining case is a mauve-coloured velvet cope, decorated with appliqué work and embroidery, on the hood is represented the *Virgin and Child*, whilst our Lord in glory appears in the middle of the orphrey, with St. Peter, St. Bartholomew and St. Ursula to the right, and St. Paul, St. John the Evangelist and St. Andrew to the left beneath canopies. This splendid example of ecclesiastical embroidery is German work of the early 16th century.

At the end of the South Court in a case facing the lace collection is hung an altar frontal in three panels, which is a characteristic piece of Flemish pillow-lace of the 17th century, with bold scrolling patterns united by brides picotées. The smaller articles of costume which are grouped in a large case at the foot of the Art Library staircase have been enriched by an embroidered silk bodice with slashed sleeves, probably made in Italy during the early years of the 17th century.

Some Tudor tapestry hangings, which for many years were on the walls of the audit room of Winchester College, have been lent by the Warden and Fellows of the College, and are exhibited in the Tapestry Court, where they will remain for a few days longer. Two of these hangings form part of a tapestry of great beauty, and are unusual in design. The field is in broad vertical stripes of red and blue covered with a pattern, over which are the following devices repeated: The Sacred Monogram, red and white roses, and shields azure, three crowns or.

The central portion of the tapestry is missing, but a detached fragment bearing the Agnus Dei evidently belonged here. The combination of the red and white roses probably refers to the union of the two rival houses under Henry VII. and his Queen, Elizabeth of York. It is an interesting fact that their eldest son, Arthur, the first prince who united the claims of the two houses, was born at Winchester in the year 1486. The tapestry dates from the latter years of the 15th century.

Two other examples form portions of a large tapestry which had for its subject the story of David and Abigail. The tapestry is a Flemish production of the second half of the 15th century.

Another tapestry, less important in its character, has the advantage of being complete. It was most probably woven at Brussels soon after the middle of the 16th century.

THE only fault we can find with the "Little Gallery of Reynolds," as, indeed, with all the companion volumes in Messrs. Methuen's series, is the absurdly small size of the otherwise well reproduced photogravure plates, which cannot, for this obvious reason, do justice to the great English painter's masterpieces. The majority of the plates appear to be reproduced from engravings after the pictures, although no mention of this fact is made in the book. They have consequently gained in clearness, though, as a matter of principle, we think it preferable to produce the plates from the original paintings.

A Miniature Picture Gallery

MR. WALTERS'S *Greek Art*, the latest addition to the series edited by Mr. Cyril Davenport for Messrs. Methuen & Co., can be warmly recommended as a readable and well-arranged, popular handbook, on a subject on which so much light has been thrown, within the last thirty years, by the discoveries and excavations of Mr. Schliemann, of his successor, Dr. Dörpfeld, and quite recently, at Knossos, by Mr. Arthur Evans. Unfortunately, our knowledge of the paintings of the ancient Greeks will always have to depend on the information which we can gather from ancient Greek literature, as no actual works have come down to us, if we except the Græco-Roman wall-paintings of Herculaneum and Pompeii, which belong to a late period, probably, of decline. The enthusiasm shown by Greek writers and the perfection of classic Greek sculpture justify, however, the belief that their painters, too, must have attained to advanced knowledge.

Greek Art

THE most completely satisfactory of the five plates in Part i. of the *Artist Engraver* (Macmillan & Co.), a new quarterly devoted to original, as opposed to reproductive, engraving, is a splendid lithograph of "Windmills," by J. Pennell. Next in order we should place Mr. Strang's line engraving of "The Wine Drinkers," a brilliant attempt in a method sadly neglected since the days of Dürer and Mantegna. Mr. Cameron's "Norman Village" is but an indifferent specimen of the great etcher's work, and M. Legros's landscape will not do much either to enhance his reputation. M. C. H. Shannon's "Chiaroscuro" woodcut is a curiously clumsy misapplication of a charming method, though no fault can be found with the design as such.

The Artist Engraver

IT is difficult to see the object of re-publishing an unrevised reprint of Dr. G. K. Nagler's *Neues Allgemeines Künstler, Lexicon*—(New Dictionary of Artists), the first edition of which appeared as far back as 1835—1852. The original price of this colossal work, which is now of course completely out of date, was £50, and the new edition, which is to be published in 150 parts at 1/- each, will thus only come to £7 10s. Although Messrs. A. Owen & Co., of High Holborn, the English publishers, announce that supplementary volumes will bring it quite up to date, readers will have to wait years before they can get the new volumes, and will meanwhile have to content themselves with data which would have to be completely revised in the light of modern research. To show how unreliable this dictionary is, we need only state, that on opening the first part, the first name that struck us is that of Robert Adams, the most famous English architect of modern times. This refers, of course, to Robert Adam, R. Adams being an architect who lived sometime in the sixteenth century.

A useless Dictionary of Artists

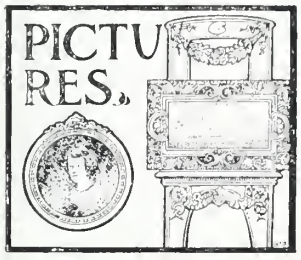
A VERY useful little handbook for amateur collectors is Mr. Arthur Hayden's *Chats on China* (5s. net), which is written with the avowed intention of enabling "the possessors of old china to determine the factories at which their ware was produced." Without being too technical, the book is full of useful hints, and is, as its title suggests, written in a chatty, readable manner. Curiously enough the contents include chapters on "Old English Earthenware" and "Lustre Ware" (which cannot strictly be designated as "china"), whilst such well-known china factories as Longton Hall, Pinxton, Rockingham, Caughley, Davenport, and New Hall have been altogether ignored. Perhaps—and we hope to be right in our conjecture—Mr. Hayden has reserved these chapters for a future volume, a second instalment of his useful "chats."

"Chats on China"

TWO little volumes have recently been published on the art of G. F. Watts, the one in Messrs. Methuen's series of *Little Books on Art*, is written by Mr. R. E. D. Sketchley; the other, published by Messrs. Duckworth, is from the pen of Mr. G. K. Chesterton. The first, somewhat heavy in style, fulfils its purpose as a reliable and carefully compiled account of the veteran artist's work. The other is a brilliant accumulation of more or less flippant epigrams, in which two ingenious and original ideas on Watts's theories and style are clothed.

Two Books on Watts

ONLY two of the April picture sales can be described as interesting. The first sale of the month (April 9) comprised the modern pictures and drawings of the late Mr. Edmond Dresden, of 36, Curzon Street, Mayfair, a few remaining works of the late Mr. J. C. Horsley, R.A., and various other properties; but only two pictures reached three figures: R. Ansdell, *The Vega of Granada*, 36 in. by 78 in., 130 gns., and T. S. Cooper, cattle in Canterbury meadows, 30 in. by 45 in., dated 1875, 170 gns. The most interesting sale of the month was that of ancient and modern pictures and drawings of the late Mr. C. Seale Haynes, M.P., who inherited most of the pictures from a Mr. Pulsford. The sale was held on April 16th and 18th. The first day's sale of 133 lots produced a total of £9,605 4s. The collection was a very miscellaneous one of good, bad, and indifferent. Some of the "attributions" were not above suspicion. Probably several will reappear at some future date in the auction room under other names. The drawings include two early examples of T. S. Cooper; a pair, by D. Cox; three examples of Birket Foster, of which two were important, one, a village inn with peasants seated outside drinking, 30½ in. by 26½ in., 350 gns., and *The Stepping Stones*, 30½ in. by 26½ in., 270 gns.; several by W. Hunt, including *My Breakfast, or Anticipation*, 22 in. by 15½ in., 155 gns., and a rustic kitchen, with a young mother looking at a cradle, 25 in. by 20 in., 1838, 75 gns.; and J. M. W. Turner, *Jerusalem*, 5½ in. by 8½ in., from the Myles Kennedy collection, and engraved, 240 gns.



The modern pictures, of which there were nearly forty examples, do not call for any special attention. The first important picture was an example of Giovanni Bellini, *The Madonna and Infant Saviour*, in the act of blessing the Donor who kneels beneath, the Magdalen and St. John the Baptist on the right, St. George with red cross standard, and St. Peter with a book on the left; the picture, which is on panel, 27½ in. by 48 in., is signed "Joannes Bellinus," and was formerly an altar-piece, the property of the Pesaro family. It was purchased from a Mr. Vendramini (not the engraver, who died in 1839) before the year 1849, and was for many years in the collection of Sir C. L. Eastlake, P.R.A., at whose sale, in 1894, it fetched 510 gns.; it now advanced to 1,120 gns. There were also the following:—F. Boucher, *A Bacchante*, with white and blue drapery, reclining near a stream, playing a pair of cymbals, an infant Faun lying by her side, 30 in. by 37½ in., 210 gns. J. B. Greuze, *Head of a Young Girl*, in blue and white dress, with auburn hair, 17 in. by 13½ in., dated 1801, 520 gns.; this was from the T. Capron sale of 1854, when it realised 16 gns.; and is described in Smith's *Catalogue Raisonné*, No. 73. A portrait of the famous actress, *Mdlle. Guimard* (1743-1816), was catalogued as the joint work of J. B. Greuze and Madame Le Brun, the latter of whom, if she had any part at all in the picture, may have painted in the accessories. In this interesting portrait the actress is in a rich yellow dress, with blue cloak trimmed with fur, white scarf and jewelled belt, pink and white feathers in her hair, her left arm leaning on a pedestal, the canvas 45 in. by 34 in.; it realised 850 gns., and was bought at Christie's, on June 13, 1857, for 60 gns. Edmond de Goncourt, in his monograph on this actress, "La Guimard," 1893, mentions several portraits of her, but not this one. An example of F. Guardi, *The Santa Maria Della Salute*, with gondolas and boats at the mouth of the Grand Canal, 16 in. by 39 in., sold for 170 gns.; one of J. D. De Heem, *A Basket of Fruit, Utensils, and Still Life* on a table, musical instruments and other articles on a chair below, 54 in. by 44 in., sold at the unusually high figure of 600 gns.; Titian, portrait of Philip II. of Spain, whole length, standing to the right in a suit of steel armour, inlaid in gold, 82 in. by 49 in., from the collection of Louis Philippe, 165 gns.; P. Veronese, *The Death of Procris*, with Cephalus and his dog Lelaps, 63 in. by 74 in., 300 gns. This portrait

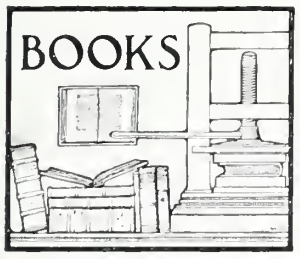
was painted for the Emperor Rudolph and presented by him to the King of Spain. It was brought from Madrid by Joseph Bonaparte, and was acquired by Mr. Pulsford for 287 gns. The last important lot in the sale was catalogued as by L. da Vinci, *The Virgin and Child*. She is seated in front of a curtain, holding the infant Saviour in her lap, who holds a sprig of violets in His right hand; a lake and mountains in the background, on panel, 21 in. by 15½ in. This picture was formerly in the collection of Cardinal Fesch, and after his death in that of the Rev. W. Davenport Bromley, at whose sale in 1863 it was bought by the late Mr. W. Goldsmith, who sold it to the late Mr. Edwin Lawrence, at whose sale in 1892 it realised 400 gns. It now realised 1,020 gns. The second day's sale of the Seale Hayne pictures realised only £889 17s. 0d.

The sale on April 23rd consisted chiefly of pictures by old masters and water-colour drawings, the property of Captain Arthur Campbell (these for the most part formed part of the collection of the first Lord Manvers), and of various other properties. The entire sale of 150 lots only produced a total of £2,921 19s. In the Campbell portion were the following:—J. van Goyen, *A River Scene*, with an old chateau, windmill, boats, and figures, dated 1648, on panel, 25 in. by 38 in., 160 gns.; and a set of four engraved pictures by Angelica Kauffman, *Fortitude*, *Prudence*, *Temperance*, and *Justice*, 11½ in. circle, 190 gns. Other properties included: J. H. Fragonard, *A Dancer*, in white and blue dress, with powdered hair, in a garden, on panel, 12 in. by 9 in., 57 gns.; Sir T. Lawrence, *Portrait of Lady Bury*, in white dress, with yellow scarf and pink ribbon, 29 in. by 24 in., 135 gns.; and J. Hoppner, *Portrait of a Young Girl*, in white frock and straw hat, seated under a tree, and a boy, in brown dress, holding a bird's nest, 48 in. by 40 in., 185 gns.

The concluding sale of the month (April 30th) produced a total of £10,975 13s. for 144 lots, the most interesting property in the sale consisting of 47 drawings and pictures (which realized £4,166 8s.), the property of the late Mr. Joseph Gillott, of Berry Hall, Solihull, Warwickshire. Many of these came from the celebrated collection of J. Gillott, of Birmingham, whose sale was the great sensation of the year 1872. Many of the examples in this collection bore manifest proofs of neglect, and the prices were consequently much lower than would have been the case had the most elementary means been taken to preserve them from the effects of sun, &c. The more important of the 29 drawings were two (with seven others) by David Cox, *The Rain Cloud, Carig Cenin, near Llandilo*, 23 in. by 30 in., frequently exhibited, 145 gns., from the F. Timmins sale of 1873, when it sold for 1,500 gns.; and *A Cornfield, with Penmaenmawr in the distance*, *1849*, 9½ in. by 14½ in., 90 gns., this also came from the F. Timmins sale in 1873, when it realised 280 gns.; several by W. Hunt, notably *Primroses and Bird's Nest*, 11½ in. by 7½ in., 52 gns., and *Apple Blossom and Bird's Nest*, 6¾ in. by 8¼ in., 52 gns.; two by J. M. W. Turner, *Powis Castle, 1834*, 11½ in. by 17 in., engraved in "England and Wales," 190 gns., and *A River Scene, with Church, Figures and Cattle*, 7½ in. by 11 in., 140 gns.; and the following pictures: Three by D. Cox, *Crossing the Moor, 1852*, on panel, 9 in. by 13¾ in., 290 gns., *Cross Roads, 1850*, on panel, 9 in. by 13 in., 230 gns., and *Bettws Church*, 10½ in. by 14½ in., 120 gns.; J. Linnell, sen., *Meleager and the Calydon Boar*, in panel, 11½ in. by 18 in., 62 gns.—from the Murrieta sale in 1873, when it realised 260 gns.; G. Morland, *A Woody Road*, with Gipsies and a Farmer on Horseback, 16 in. by 20½ in., 125 gns.; W. Muller, *Dolgarroc Mill, near Conway, North Wales, 1843*, 54 in. by 82 in., 480 gns.; two by P. Nasmyth, *A View over a Bay*, with peasants, cattle and goats in the foreground, 1815, 26 in. by 34½ in., 360 gns., and a *Woody River Scene*, with cottage and figures, 1828, on panel, 10 in. by 14 in., 310 gns.—from the Dixon sale of 1873, when it brought 330 gns.; J. M. W. Turner, *A Sea Piece*, with an Indiaman and Fishing Boats, on panel, 12 in. by 16½ in., 290 gns.

The miscellaneous properties included the following drawings in the order of sale:—J. M. W. Turner, *Lake Nemi*, vignette, 125 gns.; Josef Israels, *A Child with a Toy Boat*, 13 in. by 7¼ in., 92 gns.; Birket Foster, *Flying the Kite*, 7½ in. by 10½ in., 95 gns.; W. Hunt, *The Sum*, 1835, 13 in. by 8 in., 150 gns.; G. Mason, *Driving Geese*, 6 in. by 8 in., 56 gns.; S. Prout, *A View in a Town, with Fountain and Figures*, 16 in. by 11 in., 68 gns.; J. M. W. Turner, *Geneva*, 11 in. by 15¼ in., signed, 310 gns.—this was in the F. S. Kennedy sale of 1895, when it realised 260 gns.; and F. Ziem, *The Riva dei Schiavoni, Venice*, 9 in. by 13 ins., 50 gns. There were also the following pictures:—D. Cox, *The Old Turnpike* (Bettws-y-Coed), 10½ in. by 14½ in., 130 gns.; L. Deutsch, *Meditation*, 1901, on panel, 39 in. by 28 in., 160 gns.; J. Maris, *A View in a Dutch Town*, with a Canal Bridge and Boats, 17½ in. by 23 in., 240 gns.; P. Graham, *The Fowler's Crag*, 64 in. by 48 in., exhibited at the Royal Academy, 1887, 1,050 gns.; four by John Constable, *The Mill Stream, Flatford*, on panel, 9 in. by 12 in., engraved by D. Lucas, 145 gns., and three others, purchased from the Constable family, which varied from 75 gns. to 95 gns. each; E. Crofts, *Napoleon's Return from Moscow*, 1889, 26½ in. by 21 in., 120 gns.; B. W. Leader, *The Vale of Llangollen*, North Wales, 1875, 23 in. by 40 in., 138 gns.; E. W. Cooke, *Venetian Fishing Craft on the Adriatic Shore of the Lido*, 1858, 24½ in. by 40 in., 120 gns.; Birket Foster, *View on the River Mole*, with peasant boy, dog, and sheep, 28 in. by 43½ in., exhibited at the Royal Academy, 1875, 240 gns.; J. Constable, *The West End Fields*, looking towards Harrow, on panel, 9½ in. by 14 in., 570 gns.; and D. Roberts, *Chapel of the Convent of St. Catherine, Mount Sinai*, 43 in. by 59 in., exhibited at the Royal Academy, 1842, 85 gns. The late Mr. James Mackenzie's nine pictures included:—T. S. Cooper, *A Landscape*, with Cows and Sheep, 1854, on panel, 11½ in. by 36 in., 85 gns.; Erskine Nicol, *Who'll trid on the Tail o' my Coat?* 1857, on panel 11½ in. by 16½ in., 130 gns.; and David Roberts, *The Giralda Tower, Seville, 1838*, on panel, 16 in. by 12 in., 60 gns.

THE Easter holidays naturally interfered with the sale of books as of everything else, and April was nearly half over before a start was made at Sotheby's with a very miscellaneous assortment of volumes from the Libraries of Viscount Hood, the Rev. John Ayre, late of Hampstead, and other gentlemen. The sale lasted four days and realised little, the books as a whole being remarkable for their mediocrity. By far the most noticeable was a series of thirty-one volumes by or relating to Jean Paul Marat, "the strangest horse-leech," of Carlyle, "a moonstruck, much-enduring individual, of Neuchâtel in Switzerland," who escaped the guillotine with the assistance of Charlotte Corday and a hand-knife. This collection realised £45 and may be considered cheap at the money, as it comprised some scarce pieces, and anything relating to the French Revolution is just now at a premium. Marat could write English as well as French—some think he excelled in our language and instance "An Essay on the Human Soul" in confirmation thereof. This is, however, a question for the critics. But for the Revolution and the storms and tempests that played havoc with one's peace Marat would have ranked amongst the greatest writers of the age and gone down to posterity as "a good old man," such as Duke Richard sneered at. As it is, he is accounted one of the worst—a patriot whose footsteps are marked with red splashes on the map of the world's history.



There was hardly anything else in this sale to claim attention, unless it be a copy of the original edition of Smollett's *Adventures of Ferdinand, Count Fathom*, 2 vols., 1753, which realised £16 5s. Both volumes were entirely uncut and bound in full morocco, super extra, by Rivière. As this is not one of Smollett's most esteemed novels the price must have been paid solely for condition. Almost all copies were originally issued in old calf, with trimmed edges. Paper was dear and binders were avaricious in 1753; shavings were a valuable perquisite.

Another sale that commenced on the same day (April 13th), but was concluded on the following Friday, was held by Messrs. Hodgson. This, too, contained but a few grains of wheat amongst many bushels of chaff. A complete set of the *Folk Lore Society's Publications*, comprising 50 vols., 1878-1902, brought £22 (cloth); a remarkably fine copy of Surtees's *Jorrocks's Jaunts and Jollities*, first edition, 1843, £28 5s. (original cloth); an imperfect example of Shakespeare's Fourth Folio, measuring 14¾ in. by 9½ in., £50; Blake's *Visions of the Daughters of Albion*, 1793, £39; and Martin Curtes's *The Art of Navigation*, small 4to, 1576, £11 5s. Martin Curtes was a Spaniard, very clever in making nautical instruments and thoroughly versed in their use. He wrote this treatise in Spanish and had it translated into English by Richard Eden, who appears to have been frequently employed on work of the kind. He translated, it will be remembered, the *Historie of Travayle in the West and East Indies*, which Richard Willes printed at London, and also the *Treatyse of the newe India*, of Sebastian Munster.

Blake's *Visions of the Daughters of Albion* is a folio containing frontispiece, title page, and nine plates, the whole printed on six leaves. Blake coloured a number of copies as and when he received commissions and published them himself in 1793. It is worthy of note that the Earl of Crewe's copy, sold at Sotheby's in March, 1903, realised as much as £122, while this copy, sold at Hodgson's, brought no more than £39, though catalogued as "very fine and tall." The fact is that Blake was as eccentric artistically as socially and never did anything twice in the same way. Though he should make a dozen copies, yet he would contrive that they should be different in detail, in colouring, or in some other respect important enough to create a technical distinction without in any way altering the general scope of the work. The collector who would buy a Blake must be prepared to pay heavily for "variations in the text," obtaining in return the undoubted right to label his copy "unique," until the contrary is clearly shown. The probability is that it will prove to be unique in the sense that no other copy precisely similar in every respect will make its appearance to confound him.

The great sale of the month was that held by Messrs. Sotheby on April 13th and five following days, but before referring to that a passing glance may be given to two minor dispersions covered by the same period. The first of these took place at Messrs. Puttick and Simpson's on April 19th and 20th. The chief book here was the Kelmscott *Chaucer*, a work which has experienced strange vicissitudes since it was published in May, 1896. Mr. Morris issued 425 copies at £20 each, and by February, 1899, the price in the market had risen to £44, and by July, the same year, to £58 10s. Last season the book sold on nine distinct occasions, commencing at £88 in October, 1902, and finishing with £60 in July, 1903. Except in the case of two elaborately and expensively bound copies the tendency was continuously in a downward direction, showing that the *Chaucer* claims no exemption from the adverse influences that have affected all the productions of the celebrated Kelmscott Press. This copy sold at Puttick's brought £55 only, and even that amount is in the last degree unstable, as four copies afterwards sold at Sotheby's for less abundantly prove. The Kelmscott books are the same as they ever were; there is no question of reprinting, imitation, or the discovery of unknown copies to beat record prices down, and yet they are falling with great rapidity all along the line. The truth is that collectors and not the books have changed; the glamour of fashion is over something else. At this same sale a series of fifty volumes, containing the reports of the scientific results of the *Voyage of the Challenger*, brought £43 (cloth). This is probably the same series that realised £46 in the same rooms two years ago.

The other sale to which reference has been made was that of the Library of the late Right Hon. C. Seale

Hayne, M.P., Messrs. Christie, Manson & Woods being the auctioneers in this instance. The 300 lots in the catalogue realised rather more than £655. Mr. Hayne's collection of books illustrated by the Cruikshanks was extensive and fairly good, though not sufficiently so to call for special notice; indeed the only really important book seen at this sale was a copy of Chamberlaine's *Imitations of Holbein*, which realised £31 10s. (contemporary Russia, rebacked). This work was published in three distinct forms, the earliest impressions being printed on tinted (commonly called Holbein) paper, mostly the size of the page; the second, though on paper of the same kind, contains plates smaller in size and mounted on drawing paper, while the third has them on a kind of white stained paper the size of the page. This copy contained the earliest impressions of the plates, all of which, with four exceptions, are by Bartolozzi. All were tinted in colours, as usual.

Messrs. Sotheby's great sale of April 18th-23rd, though of a very miscellaneous character, comprised a large number of excellent and uncommon books, many of very peculiar interest. The difficulty in dealing with a sale of this exceptional character is to know where to begin; to make up one's mind what to choose from such a plethora of wealth. The largest amount realised was £1,035, paid for a copy of the first edition of *The Second Part of Henrie the Fourth*, 1600, a Shakespearean quarto of the highest degree of rarity. The title-page was "washed," an euphemistic term meaning cleaned with chemicals or otherwise, the last leaf was also cleaned and mended, and the headlines have been shaved by the binder. This book, or rather pamphlet, becomes more valuable with the years, though at one time it would not appear to have been as difficult to acquire as some plays by other dramatists of the Elizabethan age. The Duke of Roxburghe's copy realised but £2 4s. in 1812, the Heber copy £40 in 1835, while that of Utterson brought no more than £17 10s. in 1852; by 1889 the price had increased to £225 (Perkins's sale). That was Heber's copy afore mentioned.

That the signature "Wm. Shakespere," found on a leaf of *Rastall's Statutes*, 1598, should have been viewed with suspicion, is not surprising. The experts have not yet recovered from the blow dealt them by W. H. Ireland, the accomplished forger of the last days of the eighteenth century, and are extremely chary of giving any decided opinion so far as signatures of the Swan of Avon are concerned. This one has a pedigree dating from 1852, but that is a small matter, and so the book went, signature and all, for £80. The original warrant for the arrest of John Bunyan was far more trustworthy; in fact, there does not appear to be any doubt about the authenticity of that. The late Mr. W. G. Thorpe, to whom it had belonged, acquired it for about £2 10s. at a sale by auction (a room full of experts overlooking it at the time), and now with its history established, it realised £305. This warrant is, of course, an important factor of the literary history of this country, as during the time when Bunyan was in Bedford Gaol under its authority he is supposed to have commenced and partly written his immortal allegory. Another large amount realised at this sale was £620 for *L'Œuvre d'Antoine Watteau*, 2 vols., royal folio, printed at Paris, without date. This was one of the hundred copies printed on large paper and contained 273 plates, seven of them of large size and folded. The ordinary size copies are of a later period and contain inferior impressions of the plates. It is a curious circumstance that no two examples of those on large paper agree in detail, and they are therefore always sold "not subject to return," as in this instance.

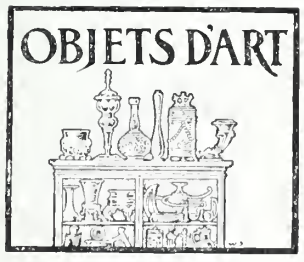
The last two days of the sale created by far the greatest interest. On the Saturday alone more than £5,000 was realised, volume after volume of extreme interest being placed on the table. A unique book in its original binding, containing five Elizabethan tracts from the libraries of Edmund Spenser and Gabriel Harvey, the latter the castigator of poor Robin Greene, sold for £102. Caxton's *Ryal Book* (1487-88), with two leaves in facsimile and some others repaired, went for £295; *The Vitas Patrum*, translated by Caxton, one of the finest productions of the press of Wynkyn de Worde, 1495, for £151; and a series of early quarto and other plays for very large amounts. George Chapman's *The Widdowes Teares*, 1612, entirely uncut, sold for £106 (7s. in 1812); Marston's *What you Will*, 1607, entirely uncut, £114 (34s. in 1812); *The Return from Parnassus*, 1606, also uncut, £106 (15s. in 1812); Ben Jonson's *Chloridia, Rites to Chloris and Her Nymphs*, 1630, uncut as before, £145; and the same author's *His Part of King James, His Royall and Magnificent Entertainment*, 1604, uncut, £116. Such large amounts as these render it impossible for the ordinary bookman to do more than look on and think of the days when good copies of the works of the early dramatists and other English classical writers could be got for a song.

One book, though it did not realise a very large amount, may be briefly referred to, as it is of quite exceptional interest. This is Shelley's *A Vindication of Natural Diet*, 1813, a foolscap 8vo pamphlet, written to show that a vegetable diet is the most natural, and therefore the best for mankind. Shelley was a convert to vegetarianism chiefly, no doubt, through his intimacy with the Newton family, and there is no doubt that he adhered to his principles during the rest of his stay in England, that is from 1813 to the spring of 1818. Very few copies of this pamphlet are known to exist—this one which sold for £83, one in the British Museum, and those in the libraries of Dr. Buxton Forman and Mr. Wise almost exhausting the list. In 1884 a reprint was issued in a light green paper wrapper, to distinguish it probably from the original, which has a cover of a slate colour. This is the first time that the pamphlet has been sold by auction, and it might have been reasonably expected to bring more than £83. The total amount realised for the 1,188 lots disposed of at this important sale was £11,433.

Everybody has, of course, heard of the Elzevirs, the master printers of Leyden, Amsterdam, and Utrecht, around whose numerous productions there hovered at one time a glamour unrivalled in the annals of books. Even yet the belief in the virtues of these usually small-sized volumes, generally known as "Elzevirs," remains

unimpaired, though the vast majority of them have, in truth, fallen on such evil days that they are accounted by the wise a drug in the market. A few, however, remain to bear testimony to the glories of past days, and chief among these is the celebrated *Pastissier François*, which, it will be remembered, Mr. Andrew Lang discourses upon at length in his *Books and Bookmen*. As the title discloses, this is a cookery book, and it was printed at Amsterdam by Louis and Daniel Elzevir in 1655. As usual, the height has to be considered, for the value of an Elzevir depends largely upon that. This copy measured 5⅞ in. and was clean and complete, with the frontispiece disclosing a kitchen with the dead game and dainties dear to the heart of a Flemish gourmand of two hundred and fifty years ago. The copy realised £50, as against £100 obtained for a very similar one in 1895. It seems as though the "Pastissier," for which there has at all times been a genuine *flair*, were itself settling down to a dead level of comparative neglect.

A FEW interesting and valuable objects of art appeared at Christie's during April, the most notable being sold at the Seale Hayne sale on the 19th. A beautiful Louis XV. oblong gold snuff-box, with decoration in flat chasing, the lid, sides, and base enamelled *en plein*, with *genre* subjects after *Eisen*, fell at a bid of £950; a Louis XVI. shuttle-shaped gold snuff-box, with lid inlaid with a miniature by Petitot, made £80; and another, oblong, inlaid with miniatures of the Prince de Condé and Marshall Turenne, by Bordier, realised £75 12s. £73 10s. purchased a Louis XIV. black Boulle casket, inlaid with Cupids, and fitted with four tortoiseshell and gold picqué shell-shaped snuff-boxes; a fine enamel, by H. P. Bone, of Mme. le Brun, after the picture by herself, went for £40; and an alabaster statuette of Rousseau, 14 in. high, on chased ormolu plinth, made £73 10s. A few excellent pieces of armour were also sold, an Italian late 16th century suit reaching to the knee, the whole etched with radiating bands and scroll work, partially gilt, making £126; another similar, £94 10s.; and a breastplate, back-plate and closed helmet, the latter of French 17th century type, going for £115 10s.



At the same rooms, on the 15th, a splendidly-executed bronze figure of the infant Saint John, 16½ in. high, went for £126; and on the 22nd two miniatures, one, William Hope, Esq., by R. Cosway, and the other, Madame Elizabeth, sister of Louis XVI., by Augustin, realised £63 and £54 12s. respectively.

A VALUABLE collection of coins, medals, and decorations, the property of various well-known collectors, was sold at Messrs. Glendining's rooms on April 21st and 22nd, many excellent prices being realised.

Coins and Medals

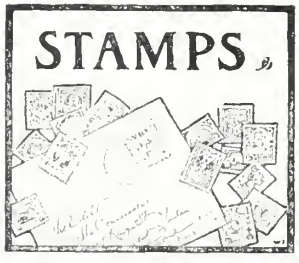
As usual high prices were paid for medals for Naval General Service, one with one bar—Pelican, 14th August, 1813, only four being issued, making £12 5s.; another, with bar—Gluckstadt, 1814, £10 10s.; and one with the Lissa Bar, £5.

A fine Peninsular medal with six bars, including the rare Maida bar, made £15 10s.; another with 14 bars, £7; and an African General Service medal, with bar for South Nigeria, realised £6 6s.

Excellent prices were made for a few Volunteer and Regimental medals, one, a Reward of Merit, 1809, to a private of the 2nd Batt. 78th Rosshire Buffs, falling to a bid of £7; another, of the 105th Regt. of Foot Volunteers of Ireland, going for £9; an oval silver medal of the 20th Light Dragoons, Leipsic-Maida, a Reward of Military Merit, 1816, £12; and a Regimental medal of the 52nd Oxfordshire Regt., 1808. £9.

Of the coins, an Isle of Man proof penny in silver, 1758, went for £4 17s. 6d.; a proof pattern halfpenny in silver, 1723, realised £5; and another in copper of the same date, £4 15s. Specimens of each of these in the Clarkson, Murdoch and Ellis sales, realised £7 17s. 6d., £8 10s., and £11 respectively. A rare penny token of Yarmouth, Boulter's, 1796, with lettered edge, made £5; and another of Boston Church, 1797, £2 17s. 6d.

MESSRS. VENTOM, BULL & COOPER held an important sale on April 7th, including several specialized collections of the stamps of Great Britain and Grenada. Of the former, the most notable was a fine unused copy of the 1874 £1 brown lilac, watermark, Maltese cross, in mint state, with top margin, which after keen bidding realised £28; and of the latter, the highest price was £18, for an unused part sheet of 50, 1891, provisional 1d. on 2s. orange, in mint state, the corner block of 4 being severed. Other notable prices were: Trinidad, 1863, no watermark, perf. 13, 1s. bright mauve, unused, £16; New South Wales, Sydney view, 3d. green, unused, full gum, the variety whip omitted, No. 18 on plate, £56; Victoria, 1st issue, 1d. dull brick red, fine unused hor. pair, £10; Great Britain, 1840, 1d. black, with V. R. in upper corners, unused, £7 5s.; 1847-54 1s. green, unused, mint, plate 2, £7 2s. 6d.; 1855-7 4d. carmine, watermark small garter, unused, £8; 1855-7 4d. carmine, watermark medium garter, unused, £10 10s.; 1874 10s. grey-green, watermark Maltese cross, unused, £10; Grenada, 1871 1s. deep mauve, error "SHLLING," £9.



The same firm held another sale on the 21st, the most notable prices being: Switzerland, Zurich, 4 rappen black, £7 10s.; Newfoundland, 1857 6d. scarlet-vermilion, unused, £15 15s.; St. Vincent, 1880, 5s. rose-red, unused, £10 10s.

Messrs. Puttick & Simpson held two sales as usual, on

the 12th and 26th, the latter being particularly notable for the high prices obtained.

On the 12th, a copy of Canada, 1851 12d. black, skilfully repaired, made £18; St. Vincent, 1881 1d. in red on half of 6d., an unused pair, went for 11 gns.; and a New South Wales, 1850-51, Sydney view, 1d. carmine, plate 2, unused, realised £11 15s.

The most notable prices on the 26th were: Cape of Good Hope, 1861, wood block, 1d. blue error, on piece, £50; ditto, 1d. scarlet, pair unused, £37; Transvaal, 1887-90 2½ pence on 1s. green, error, "2/½" sur inverted, unused, £12.

At a sale held by Plumridge on the 19th, a fine specimen of Dominica, 1886 1d. on 6d. green, on piece of original, made £34; an India, 1854 4a. red and blue, with head inverted, went for £10; and an unused mint specimen of Tonga, 1897 7½d. green and black, with centre inverted, realised £17 10s.

Silver and Sheffield Plate

THE collection of old English silver plate formed by the late Rt. Hon. Charles Seale Hayne, M.P., sold at Christie's on April 21st, and the plate sold on the 27th, constituted the only silver of importance sold during the month, the plate of the Dowager Countess of Rosslyn, advertised to be sold on the 14th, being for some reason withdrawn.

The most important item in the Hayne collection was a fine Commonwealth standing cup and cover, entirely gilt, 18½ in. high, weight 45 oz. 15 dwt., and bearing the London hall-mark, 1653, and maker's mark, an orb and cross. Of nearly cylindrical form, it is engraved with two coats-of-arms upon a band of matted work, supported on a stem shaped as a plain baluster, with pear centre, and circular foot. The cover rises to a point in the centre, being embossed with foliage and fruit, and surmounted by a statuette of Minerva. After some spirited bidding this fine specimen of one of the best periods of English silversmiths' art fell to a bid of 460s. per oz., or about £1,052. Another notable lot was a fine ewer and cover of William and Mary period, 10 in. high, by Anthony Nelme, 1691, weighing 27 oz. 3 dwt., which realised 80s. per oz. The sale also included some early English spoons, a pair of Charles II. rat-tailed spoons, with flat handles, dated 1677, maker's mark P.L. in dotted shield, making £26, and six William III. rat-tailed spoons, with flat notched-top handles, 1692-5, maker's mark W.M. crowned, went for £23. Of the foreign silver, two German seventeenth century silver-gilt tankards and covers, the lids set with repoussé plaques, the whole elaborately chased, weighing together 99 oz. 14 dwt., made £31 each, and a large oval silver-gilt sideboard dish, the centre repoussé and chased, 33 in. wide, and weight 132 oz. 15 dwt., realised £70.

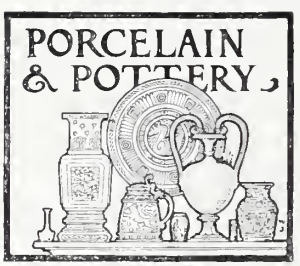
On the 27th, a fine William III. Monteith, by Nat. Greene, 1701, 40 oz. 2 dwt., made 97s. per oz.; a Charles II. small porringer, 3 in. high, 4 oz. 15 dwt., with mark a seeded rose four times repeated, went for 125s. per oz.; two others of the same period, one dated 1681 and weighing 29 oz. 17 dwt., and the other 1674 and weighing 19 oz. 4 dwt., realised 160s. and 230s. per oz. respectively; a splendid Elizabethan beaker with the London hall-mark, 1599, and maker's mark R.S., with a stile, 490s. per oz.; and a Nautilus cup, 9 in. high, of German sixteenth century work, fell to a bid of £185.

The *clou* of this sale, however, was a complete silver toilet service of the time of Charles II. and James II., each piece engraved in the Chinese taste, and of a combined weight of 320 oz. 14 dwt., which realised £500. This unique service consisted of a tazza, bearing the London hall-mark, 1685, maker's mark A.H., with a mullet above and crescent below, a pair of smaller tazze, a pair of shallow porringers and covers, maker's mark S. crowned *circa* 1664, a pair of octagonal canisters and two octagonal caskets by the same maker, a pair of octagonal toilet boxes, and a pair of smaller ditto, also by the same maker, a mount for a pin cushion, back for a brush, brush handle, and upright mirror.

Three other notable lots were a set of William III. pronged forks, with flat pear-top handles, 1694, 22 oz. 1 dwt., £120; a Scotch Quaigh, late seventeenth century, 12 oz. 2 dwt., 105s. per oz.; and a small Queen Anne porringer, with the Exeter mark 1714, maker's mark Co., 2 oz. 3 dwt., 130s. per oz.

At Debenham Storr's Rooms, on the 7th, a magnificent set of four Georgian silver Corinthian column candlesticks, 15 in. high, the bases and tops decorated in festoons and rams' heads, dated 1773, went for £58.

SOME fine porcelain and pottery were sold at Christie's during April, both the Hayne collection sold on the 19th and the Fountaine collection dispersed on the 22nd, containing excellent specimens of the best English, Continental and Oriental factories and periods. The latter sale was undoubtedly the most important, being particularly rich in Worcester and Nankin, the highest price being £630 given for a superb pair of old Worcester hexagonal shaped vases and covers, finely painted with birds, foliage, and insects, on dark blue scale pattern ground, 11¼ in. high, with square mark. A remarkably fine lot, too, was an old Worcester dessert and tea service, consisting of 101 pieces, with dark blue scale pattern ground, painted with flowers. Unfortunately it was divided into 23 lots, producing a total of £850 10s.



Of other lots from this most popular factory, a service of 32 pieces, painted with flowers on dark blue scale pattern ground, sold in 10 lots, made an aggregate of £243 10s.; and three oviform vases with covers, one 7¼ in. high and the other two 5 in. high, made £73 10s., £29 8s., and £44 2s. respectively.

The Chinese porcelain in this sale vied with the former in point of price, a pair of old Imari bowls and covers, 13½ in. high, painted with chrysanthemums and other

flowers, and mounted with Louis XV. ormolu handles, rims, and plinths, falling to a bid of £525, and an old Chinese cistern, enamelled with peonies and other flowers, 16½ in. high, on Chippendale stand, making £470. Three magnificent famille verte dishes of unusual size, each measuring 22 in. in diameter, enamelled with various emblematic designs, made £194 5s., £236 5s., and £157 10s. respectively; a cylindrical vase, 29½ in. high, of similar type, made £173 5s.; a pair of Celadon vases, mounted with Louis XVI. ormolu handles, 14½ in. high, went for £194 5s.; and two figures of parrots on rock-work plinths, beautifully enamelled in bright colours, similarly mounted, 11 in. high, realised £141 15s.

Other notable lots in this sale were:

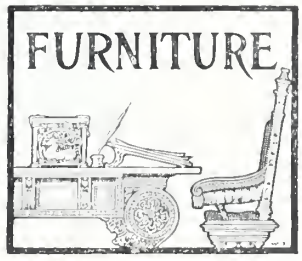
	£	s.
Chelsea Derby vases, pair, 9 in. high	157	10
Chelsea bottles, pair, 9¾ in. high	110	5
Chelsea candelabra, 10¾ in. high	79	16
Chelsea vase and cover, 10½ in. high	81	18
Dresden figures of seated Chinamen, 16 in. high ...	357	0
Sèvres ecuelle, cover, and stand, painted by Fontaine, 1786	79	16
Sèvres tureens, covers, and stands, pair ...	71	8
Nankin beaker-shaped vases, pair 13½ in. high ...	60	18
Nantgarw dessert service, impressed mark	71	8
Chinese famille verte vases, pair	163	0

The china in the Hayne collection, though excellent in its way, could not as a whole compare with the foregoing, except as regards the porcelain of Sèvres. An oblong jardinière from this factory, with apple green ground, painted with fisher-children, 5¾ in. high, 8 in. wide, was of supreme excellence, and the successful purchaser had to bid up to £661 10s. to obtain it. Other fine lots included a cabaret painted with birds on gros bleu ground by Aloncle, making £115 10s.; a dessert service of 62 pieces, painted with Cupids, falling to a bid of £79 16s.; and a tazza painted with classical subjects, 9 in. diameter, for which £89 5s. was given.

Of the English porcelain, a Wedgwood black and white copy of the Portland or Barberini vase made £65 2s., and a Derby dinner service of 170 pieces by Bloor, painted with bouquets of flowers, went for £60 18s.

Other porcelain sold at Christie's during the month included a Chinese egg-shell plate with ruby back, and an egg-shell saucer-dish similar, which made £96 12s. and £65 2s. respectively, on the 8th; on the 12th a famille verte oviform vase and cover, enamelled with flowers, 8 in. high, realised £69 6s., and a Persian bottle, with bands of ornament in brilliant copper lustre on blue ground, 9 in. high, went for £105; and on the 29th, a fine pair of Sèvres oval verrières, painted with birds, made £157 10s.; and a magnificent Derby Chelsea dessert service of 28 pieces, painted with flowers and classical heads in grisaille, went for £273.

THE prices obtained for some excellent specimens of old French furniture, the property of the late Lord Thynne, at Christie's, on April 22nd, go far to indicate that the demand for this style of furniture shows no sign of abatement. Though the collection consisted of only ten items it realised an aggregate of £2,213, the highest price, £472 10s., being given for a fine Louis XIV. knee-hole writing table of black Boulle, inlaid in brass and white metal, mounted with embellishments of chased ormolu. At one time this piece was in the collection of Lord Methuen. A Louis Quinze Cartonnière of inlaid tulip wood, containing a clock by Palanson, of Paris, and richly mounted with chased ormolu, made £409 10s.; a library table of the same period, with marqueterie inlay and ormolu mounts, realised £231; and a Louis Seize marqueterie secretaire, enriched with mother-o'-pearl, said to have belonged to Napoleon, fell to a bid of £283 10s. Other items of this later period included a parqueterie table, with a design in tulip and kingwood, £241 10s.; an upright mahogany secretaire, heavily mounted with ormolu, £147 10s.; and a marqueterie commode, the doors inlaid with coloured woods, stamped F. Bayer ME, £126.



At the Seale Hayne sale on the 19th an upright show cabinet of Louis XV. design, of inlaid tulip and kingwood mounted with ormolu, went for £102 18s.; and on the 12th a Chippendale double back settee with scroll top and characteristic legs, 54 in. wide, realised the excellent figure of £278 5s.

At the same rooms on the 29th a fine Louis XVI. upright parqueterie secretaire, inlaid with cube pattern panels and mounted with ormolu, made £231; a Louis XV. upright marqueterie secretaire, inlaid with flowers and with superb mountings of ormolu, went for £997 10s.; a fine suite of gilt furniture of the same period, consisting of seven pieces, realised £430 10s.; and another of Louis Seize period made £157 10s.

Two pairs of Louis XVI. fauteuils, covered with Beauvais tapestry, made £75 and £60 respectively at a sale held by Flashman & Co., Dover, on the 26th, and a satinwood bureau by Hepplewhite realised £87.

Important Notice

IT is proposed to devote space in THE CONNOISSEUR Magazine to notices of forthcoming Exhibitions of pictures, drawings, and art objects, to be shown at the various galleries in England and the Continent.

The Editor will be obliged if notification of such Exhibitions be sent to THE CONNOISSEUR not later than the 5th of the month.

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ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Books.—J. W. S., Tottenham.—Your book, *A New Treatise of Husbandry Gardening*, is of little value.

C. B. A., Wisbech.—Books printed in America about one hundred years ago are much sought after by collectors, but we cannot state the value of your book from the meagre description.

J. H. B., Maidstone.—*Gerarde's Herbal*, 1597. If your copy is perfect and in good condition as you say, you should have no difficulty in selling it. Its value is about £7.

H. O. K., Bayswater.—*Kipling's Departmental Ditties*, 1886. First editions of Kipling's works have dropped in value considerably during the past year or two, a fine copy of the above only realising five shillings quite recently.

C. H. B., Honor Oak Park.—*Paradise Lost*, 1753. The value of this edition is practically nil.

R. H. B., Codsall.—Scott's *Novels*, Cadell's edition. This edition, published between the years 1829 and 1833, to be complete should consist of 48 volumes. It was Scott's favourite edition. The value if in red cloth as issued is about £5.

G. O. P., Bideford.—Thackeray, *The Newcomes*, 1853-5. This is the first edition, and if in the original yellow wrappers as issued is worth about £2 10s.

T. S. H., Dunmurry.—The works of Aretino have little value, at the most £2 or £3.

J. C., Waltham Cross.—The four volumes of Shakespeare's *Plays*, published by John Bell in 1774, are not of much interest to collectors, and therefore of very little value.

H. M. C., Harrow.—The book, *Resolution des Doutes ou sommaire decision des controuertes entre l'Englise Reformee, and l'Englise Romaine*, by François Monginot, although interesting, has no special value.

J. D. T., Rochdale.—The present value of the *Gentlemen in Black*, illustrated by Cruikshank, and published by Bradbury & Evans in 1830, is 7s. 6d., if in fair condition.

M. D., Basingstoke.—Your *Prayer Book*, dated 1751, published at Oxford, is of little value.

Book-plates.—I. S., Binsey.—Your book-plate is of no value. At Sotheby's, at the end of April, an important collection of 500 specimens, all prior to 1800, including numerous Jacobean and Chippendale specimens, realised £24 10s.

China.—F. D., Cork.—Your dessert china in white and gold is modern, and of little interest. Rihouet is not a known fabricator.

J. B., Tring.—The blue and ash charger, decorated with a man in armour, bareheaded, the horse represented galloping, is old English Delft ware, and worth 50s.

Coins.—C. A. M., Bury St. Edmunds.—1887 five-pound pieces have only face value.

C. A. F. D.—"Godless Florins," 1849, are worth 2s. each.

L. G. J., Knaresborough.—Bronze coins, unless in mint condition, have little value; your silver coins of the third century are worth 1s. each. Some tokens are very valuable.

Coloured Prints.—J. A. W., Hindhead.—Genuine coloured prints by Luigi Schiavonetti, after Maria Spilsbury, fetch high prices. Both the painter and engraver were artists of considerable repute, and their works are held in great estimation by collectors.

W. U., Whitchurch.—The set of six coloured prints by H. Alken, if early impressions and in good condition, is worth from £10 to £12.

G. W., Upper Norwood.—Your four prints, *The Orange Girl*, *The Nosegay Girl*, *Going to Market*, and *Returned from Market*, are late impressions, and have been coloured by hand. The value of the series is about £6.

J. M., Renfrew.—*The Blind Beggar* and *The Schoolmistress*, by W. Ward, after Owen, if fine impressions and in good condition, are worth between £6 and £8 each. There is considerable demand for coloured prints by Bartolozzi and J. R. Smith at present. On July 7th, 1903, a pair, *Countess Spencer* and *Hon. Miss Bingham*, by Bartolozzi, after Reynolds, were sold at Christie's for £58 16s., whilst the same prints separately fetched £110 5s. and £63 respectively at the same sale. *Delia in Town*, by J. R. Smith, after Morland, realised £94 10s. at Christie's, in May, 1903.

M. E. S.—Your coloured prints, after John Milbourn, are probably engraved by Thos. Gaugain, an eminent engraver in stipple of the eighteenth century. His works are in considerable demand at the present moment, but the state of your prints precludes their being of any value.

Engravings.—E. V. B., Walsall.—Engravings by J. R. Smith, after Morland, are in considerable demand. A pair, *Peasant and Pigs* and *The Conversation*, realised £62 10s. at a sale last year. *Bacchus and Ariadne*, by J. R. Sherwin, after J. B. Cipriani, in good condition, is worth a few pounds. The works of this artist frequently command high prices, though in some cases his plates were indifferently engraved. Send your prints for inspection.

Continued in advertising pages.

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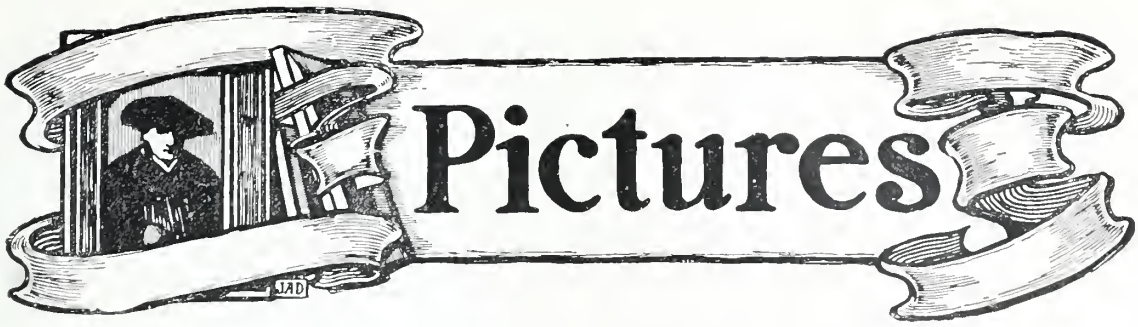
LADY LYNDHURST

By Cousins

After Lawrence



Landscape in England
BY ADAM PALGRAVE

Dame Nature is in truth a woman, although she is sometimes no lady, her frowns are too overbearing, her way too rugged, on occasion. Here in England her moods are perhaps more varied, more homely than in other countries, but in England she plays the lady in better style than ever abroad. I am not ashamed to admit myself insular. Here at home the glebe, the chequered fields, the garden appearance, all show Madame Landscape in her prettier mood, she wins us with her velvet woods, her silken rivers, and her flower-embroidered fields. Away she plays *grande dame* unmercifully. The American follows his landscape in his enterprises; there she overdoes the rich manner, made trees grotesquely huge, ravines over-enormous. In France she plays peasant and chatters pleasantly in a provincial manner. In Holland she is prim and neat, with cut canal and lengthy avenue. In Italy and Spain she is the passionate extravagant, and in Germany a dear romantic lady. In the East—one does not write of the East, it is too Eastern. We return to England, what are our characteristics?—grass, green of the richest hue in woods and fields, dark hedgerows, a grey, moist sky. With such as these for background the man has stood bare-footed, in straw-stuffed shoe in armour, in trunk hose, in Ramillies wig, in powder, in stock, in patent leather boots, all the changes of man and superman, his tailor, and the background has remained the same. An oak sheltered the primeval man; under an oak we take our lunch basket, and yet what shows more the changes of fashion than landscape painting. Men in the past have painted the oak in every variety of manner, but have left, most of them, no live picture for us. About 100 years ago men began to understand that

"IN THE FEN COUNTRY" BY J. AUMONIER

there was more in the oak than merely the bark and the leaves, it has a sort of soul. The portrait painter of genius paints the soul of his sitter, the heaven-born landscape painter paints the soul of Nature.

Landscape, the ever changeful but never changing face of Nature, should be approached with humility, respect, and devotion. How is it approached? By the business man, with a box of colours of the newest invention, a perfect patent self-doing-everything easel, *costume de rigeur du paysage*, and no understanding. He argues that a lack of practice in drawing the human figure will not allow him to paint

"THE RIVER BANK" BY ARNESBY BROWN, A.R.A.

historical or romantic pictures, that it is nice to be in the country, and that a record of places visited is interesting. One hopes that picture post-cards will supply his future needs. By the young lady, Nature is tortured for a little pocket-money. By the painter partly from a love of what is called scenery, mostly for bread and cheese, it is the latter sentiment that predominates most of his endeavours. And by the true artist, who knows that landscape painting is not a polite accomplishment, but the most difficult of all the pictorial arts, Nature is approached as a lover approaches the mistress of his heart, with an eye for every beauty, every change of temperament, every light or shadow, every daintiness or strength. There are a few men who have taken the whole world and put it in a picture, a poem, a book; most have to content themselves with the writing of an episode, or painting a corner. Take for example the enormous scope of Turner and Fritz Thaulow's corner of the world—the rippling stream, the swollen river, the sea in certain moods. Who shall say which country produced the first real landscape painter? Did he come out of the East like all good things, or was he born in Italy on the edge of the East and West. Although Giorgione was not a landscape painter proper, he had the true feeling and instinct for Nature which gives to his backgrounds a majesty few have surpassed—the impressive landscape in the *Fête Champetre* in the Louvre is one of the finest landscapes in the world. Perugino loved the mellow sky. Titian was a great master of the decorative landscape.

Then in an almost modern manner Dürer drew landscape, and painted it after his peculiar great style, showing that wonderful tenderness for line and form, that alertness to the incessant curve of Nature. Then we have Claude, of whom I find it difficult to speak. Claude was polite to Nature in a grand way; he ignored her subtlety, he looked over and forgave

her little ways; he insisted that Nature should be always rather over-dressed, always in a pompous mood, always well read in the classics. Claude is a little of a bore, rather a mock passionate person with borrowed ideals. Turner, who took up his tradition, retained the great manner without the grand mannerisms; he allowed Nature to swear, to be terrific, to border on vulgarity, and although he painted almost every phase of landscape, he never once was homely, true English, quietly countrified.

A word for the Dutchmen, those extraordinarily quiet persons, who took landscape for its own sake first, who retain a little of the enterprise of inventors and a little of the timidity of those who begin new ideas. Hobbema is a passionless painter, full of a technical self-control, though he takes nothing away from Nature by his quaint rigidity and peaceful attitude, but rather gives that rest and peace we look for, and looking find, in Holland of the avenues and mills. Perhaps these men strike nearer home to English minds, as having some of the stolidity, some of the rustic air we know so well, and this we find reflected in the Norwich School, Dutch painting Anglicised by Crome and Girton.

It was Constable who first wooed Nature on her softer side, won over from her to his canvas the quivering leaves of trees, the gentle storm, the pretty play of lights; it was the miller's son who headed the band, ever increasing, of painters who wish to see every truth, however homely, of landscape. From him came the great French masters, Corot and Diaz, and all modern landscape. It is from the modern landscape painters that we have learnt so much of the variety of lights in Nature, of the half-lit dawn, the light through mist, the shimmering light of white buildings under a blue sky the light of grey days, and the purple dim light of night. We have thrown away the cloak of tradition and have advanced by leaps and bounds, in consequence of which some of our painters are almost vulgar in the liberties they take with the landscape. The School of Impressionists is dying away; their quaint technique of dots and splashes and audacious harmonies and discords is giving place to something more sober and finer. One of our greatest painters of landscape now is D. Y. Cameron; no one it seems to me has retained so much of the greatness of the past masters, and has grafted so much of the new spirit. He has a genius for light and shade, which long apprenticeship to etching has given him. He has a wonderful gift for the exact arrangement of masses of colour. He is dignified without being pompous, rare without being peculiar. I have never seen anything of Cameron's which has gained its end by being extraordinarily out of the way in treatment, nor have I been compelled to look at

"THROUGH THE MORNING MIST" BY ADRIAN STOKES

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"THE BEND OF THE RIVER" BY A. D. PEPPERCORN

"HILL AND VALE" BY MARK FISHER

"THE SHEPHERDS' WALK, WINDERMERE" BY ALFRED EAST, A.R.A.

"THE RICK-YARD: A WINTER IDYLL" BY G. CLAUSEN, A.R.A.

his work because of some quaint composition or meaningless advertisement of eccentric colour. He has not fallen into the dreadful fit of reproducing his successes, or the very usual slackness of many of our landscape painters. So many of our painters produce landscapes which look like advertisements of holiday resorts, mere geographical and geological charts of the country, where they have spent their painting year. Many of the mighty have fallen into the hands of the ready dealer, and sin to the point of boredom, as Sidney Cooper sinned. What it is to produce a soulless landscape! It is as bad as producing the dummy portraits which yearly plaster the walls of the Academy. It is even worse, for where sitters fail Nature is ever more beautiful, more soulful than she is painted.

In Alfred East we have a very fine decorative painter, one who is not afraid of treating his landscapes in a semi-conventional way to gain the effect he wishes. For some years now he has painted up to a high standard from which he has rarely fallen, and this is a great deal. He has a certain voluptuousness of line which is very grand and imposing.

Wilson Steer is interesting, but too self-conscious, often amusing in his endeavours to be peculiar. Waterlow is intensely English, dreams of moorland roads, green sheltered pastures, and lonely churches; he has not the spark of true fire; but he is very melodious and satisfying. How many there are—George Thomson (a fine painter), Macaulay Stevenson (one remembers his *Rêve de Crépuscule*), Adrian Stokes, Peppercorn, Walter Donne—names and personalities, all clever men, whose work is full of interest, with gleams of great beauty now and again. Nor in this gallery can one omit the name of Aumonier, whose work yearly increases in value and interest.

It would seem as if the Academy were like some standard of religion from which bodies have frequently broken away to become dissenters in art. The Glasgow School, with their sensitive colour minds, and excellent technique, witness the work of Grovenor Thomas, a man who, if I may say so, has a beautiful feeling for the green of summer, a most difficult colour to arrive at harmoniously. The Glasgow School indeed made a colour reputation, and in this particular they are all distinguished and have gathered

"THE BRIDGE"
BY D. Y. CAMERON

"RICHMOND CASTLE" BY WILSON STEER

to themselves numbers of followers. To-day, when we are making a foundation on which to build a fine school of landscape, when the art is still in the heyday and exaggeration of its youth, such a school as that of Glasgow will be of the greatest help in the nice determinations of a future time. There is also a school called the Vibrant School, of which body Mark Fisher is a good example ; this school has, in a degree, sprung by way of Corot and Diaz, through Monet and the French impressionists, and has arrived with a good footing into English landscape art. It is a school of light, of the tender intricacies of quivering light, of the vibrant sparkle of light, as Corot saw and painted the trembling ecstatic light of dawn and pearly days, as Monet shows the flickering glare on waters and on frosty trees, as Fisher and the rest show the warm undulations of light in English fields.

And now we must include among the landscape painters those who people it with the figures of the country, foremost among them George Clausen and La Thangue. Following very much in the footsteps of Millet, Clausen has turned a poet's eye and heart into the English people of the fields. His soil-stained sons, his gleaning women, his healthy children are fine English types ; he has pictured in many works the great song of toil in the open from the Sowing to the Reaping, from the Reaping to the Garnering of the Wheat, the Song of the Barn, the Stubble-field, the Song of the Beauty of the Corn-field, the Dignity of the Plough. It is a great feeling to look on Clausen's pictures and to feel English, part of all this, one with the village folk, the country side, the quiet field of corn. The same scene is completed in other aspects by La Thangue, his is the more domestic poetry, the cottage door, the little holding, the power of making one feel the light flickering through the trees on English meadow grass, on English roads.

Clausen, I think, is the better poet, and in spite of his curious technique, the better painter ; La Thangue is sometimes over-real, and so gives one fact instead of the dignity and charm of fiction, which is beautifully selected truth. To these the cattle painters come and round the village picture to completeness, and in the canvases of Arnesby Brown we see the meek cow lowing on her way along the dusty road. There are many of these village painters, by the sea and in the country, and Stanhope Forbes prosaically treats us to journalistic pictures lacking in

the true spirit; Bramley has painted one picture and many canvases. I cannot touch on painters of the sea, the subject needs to be treated alone, it is too vast; we have many fine painters of the sea. Early Victorianism still glowers in some of us, and keeps before us such men as Leader, with their treacly insistence on the unimportant, the annoying eye of the conscientious insect, even the camera blunders more beautifully than they. These are the producers of Nature's fashion-plates, the high priests of the common-place, the chatterers in holy places. They are of a like nature with those who plant graves with veiled urns, and broken marble columns, and other similar atrocities, not understanding that a tree is a true epic in itself, that the title "A Tree" is as fine as any; they must label their works, "The Withered Giant of the Forest," and clip the wings of Pegasus to put a feather in their caps.

Numbers there are whose names I have not mentioned who often please us with fine work—David Murray, another notable example, and a number of the young men now coming to the front. All these are working and living the finest life in the world, the open life in constant communion with the beauties of Nature, with eyes trained to see, note, and love the subtleties of colour, with pictures always before them—the sun, moon and stars, the lovely sky all conspiring to fill them with the poetry of life. They may arrest the winds, stay the sun in his course, halt the growing flower, putting them down in paint for the freshening of our tired eyes and jaded brains. So is England painted, so are we the better for it; as we hear God's voice in birds, so may we see perpetually God's handiwork in fields, and trees and flowers. The rain-splashed road, the drowsy village, and the little lane have each its poet and its painter, and when we by good chance possess a true work of art, a perfect landscape, so may we feast our minds on all the country side, for a good landscape contains the true spirit of Nature, minding us of daisies in the fields, of bosky dell, or winding roads, keeping before us sweet cuddled villages and little hills, and we may almost hear above the noise of traffic in the street the thrush in his leafy hiding-place a-singing in the rain.

"AN UPLAND PASTORAL" BY MACAULAY STEVENSON

A PARISIAN COLLECTION OF BELLS

BY FREDERIC LEES

LADY collectors in France, as in England, generally devote their attention to silver, china, fans, and lace. But Madame Anna Thibaud, a well-known Parisian singer, has chosen another branch of art as her speciality, a branch which has rarely been explored by the *connoisseur*, whether male or female. She collects *sonnettes*, or table bells, such as were in general use before the days of electricity.

It was recently my privilege to visit her beautiful little house in the Rue de Calais and examine this superb collection—one of the finest of its kind in France—so I will briefly describe it for the benefit of readers of this magazine. Madame Thibaud possesses many other things interesting to collectors: rare engravings, valuable pictures, and choice curios; but nothing so unique as the three hundred bells which cover the shelves and mantelpiece of a small room adjoining her Louis XVI. *salon*. Each is a veritable work of art, and might be made the subject of a special study.

These *sonnettes*, none of which are more than five inches in height, are infinitely varied in their character. They represent feminine costumes of every period within the last four hundred years. Some are caricatures of well-known historical personages; others are finely engraved works of art, pure and simple. Their owner has not taken the trouble to classify them according to the period from which they date, but this, in my opinion, contributes to rather than detracts from the pleasure with which the eye wanders from one bell to another. In looking over these serried ranks of sonorous statuettes, we come upon all sorts of surprises caused by the amusing juxtaposition of one bell with another.

For instance, a two-inch bronze figure of a lady of the Louis XVI. period appears to be engaged in a flirtation with a Chinese priest, and a grave-faced magistrate—most admirably caricatured by the unknown artist who was responsible for this particular

MME. THIBAUD'S SONNETTES — THE JOLLY FRIAR — LADY OF HENRY II. PERIOD — PRIEST — THE CLERGYMAN

NAPOLEON

A PRIEST

LADY OF THE FRENCH COURT

MICE ON A SUGAR-LOAF

JOAN OF ARC

A CURÉ

DANCING GIRL

GIRL WITH HURDY-GURDY

MIREILLE

CUPID BLOWING A HORN

THE CLIMBING BOY

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bell—seems to be delivering a lecture to a most adorable "Mimi Pinson," the typical Parisian work-girl. Within a few inches is a Louis Philippe bell. The well-known heavy features of the citizen king are represented in relief on a magnificent pear, which was not exactly complimentary on the part of the designer, as those acquainted with Parisian slang will readily admit. Not far from the *homme au parapluie*, as Louis Philippe was nicknamed by the people, is one of the finest bells which Madame Thibaud possesses—one representing a gilded bronze Louis XVI. marquise, with a most wonderful head-dress and hoop petticoats. On the same shelf, Mireille melancholically bends her head, and appears to be weeping for the warm and sunny south which she has left behind her; while a peasant girl in a quaint bonnet seems to be endeavouring to cheer her up by playing on a stringed instrument. Close to this silent musician is a bell representing a dancing girl, whose steps, judging by the rapt look on her face as she whirls a scarf around her head, must be most complicated. Another *danseuse* is executing a graceful dance on the top of a bell, being accompanied by a player on a tambourine; whilst on the top of another, made of silver and beautifully engraved, is a little cupid blowing a horn.

A PURITAN LADY

LADY OF LOUIS XV. PERIOD

Another of these curious *sonnettes* is in the form of a bottle with a very broad base. On the top an astonishingly thin devil is represented in the act of pulling out the cork. Judging by the broad grin on his face, he is taking an infinite delight in his work. A fine lady of the Henry II. period (this bell is partially draped in velvet and gold) looks on with a pained expression on her face. On the other hand, elegantly dressed princesses do not at all seem to mind being in the company of Chinese priests and other strange-looking men. And this reminds me that on the mantelpiece is a bell representing a Roman Catholic priest, his prayer-book under his arm, and his eyes

DEVIL ON A CHAMPAGNE BOTTLE

MARIE ANTOINETTE

DANCING GIRL

devoutly bowed to the ground. A *grisette* looks on smiling.

And so I might continue to enumerate instances of the curious juxtapositions which have been brought about by chance. This collection contains some exceedingly rare bells, dating from the Middle Ages, and bearing the names of their makers and dates. There are bells in the form of animals, fruit, and flowers; another series representing the little trades of Paris; and others, again, which form a gallery of caricatures of well-known people. One *sonnette* shows the ex-Empress Eugénie as a cat; and another Jean Jacques Rousseau as an old woman. Several bells represent the familiar features of Napoleon, sometimes meditative, sometimes proud, imperial, and arrayed in his bee-covered robes of state. The poet Béranger sings his songs, though in so low a voice that we cannot hear him.

A HOUSEWIFE

Joan of Arc piously holds a sword to her bosom, whilst Voltaire, seated on a rock, looks towards her with a cynical smile.

But it would fill more than the space at my disposal if I gave a detailed description of these figures of soldiers, actors, merry-andrews, jugglers, dancers, and ladies in costumes of all periods, so I will conclude with a few words in regard to a use to which this interesting collection was recently put. It was regarded as of such importance from the points of view of the history of dress that M. Gerbault, the well-known Parisian black-and-white artist, used a number of the bells as models in designing the costumes for one of the special attractions in a *révue* written by M. Cottens for one of the leading theatres of the French capital.

LOUIS-PHILIPPE CAT BELL ROSE

Pottery and Porcelain

SILVER LUSTRE PART II. RESIST AND PAINTED WARE

BY W. T. LAWRENCE AND H. C. LAWLOR

HAVING in the first article of this series dealt entirely with plain silver lustre, we shall now proceed to discuss the resist and decorated ware.

In attempting to determine the date and factory of the resist silver lustre we meet with much difficulty, owing to the rarity of marked specimens, but at the same time we are assisted by documentary evidence. A resist candlestick in the Victoria and Albert Museum is marked "Wedgwood," impressed, and a plate in Mr. Ward's collection is marked in a similar manner with a heart and "Warburton," who had a factory at Cobridge.

Mrs. Cumberland, to whom we are indebted for two photographs, possesses a plateau, with the name "George Bratt" in silver, and two stars; and decorated lustre is frequently marked with numbers, ciphers, or alchemistic symbols in silver.

The documents mentioned above show that the ware was made extensively in Yorkshire, at the Don Pottery, Doncaster, at the Swinton Pottery, Rotherham, by the Dunderdales at Castleford, and, though to a limited extent, at the old Leeds Pottery. Thus the pattern book of the Don Pottery offers articles "ornamented with gold or silver to any pattern," and the price list of Green, Hartley & Co., Swinton, offers "all sorts of earthenware enamelled, printed or ornamented with gold or silver," while the third section of "The Valuable Receipts of the Late Mr. Thomas Lakin, Leeds, 1824," is devoted to recipes for enamel colours and lustres.

In assigning specimens of the ware to Yorkshire or to Staffordshire, we can only be guided by characteristics, as the manufacturers in both counties used similar "Queen's Ware" bodies and glazes, the latter being flint, whitened in most cases, though not universally, by means of cobalt, which imparts a slight bluish tint. The Swinton and Don Potteries were originally affiliated with the Leeds Pottery, consequently the same receipts for body and glaze were used, this glaze being full and particularly well adapted to the body of the ware, which is consequently free from crazing; we, therefore, with much diffidence, propose to assign specimens with full, hard, bluish glaze, fine light body and plain surface to Yorkshire, whilst specimens which differ from this specification, especially such as are on buff grounds, or show raised ornamentation, may, in the present state of our

NO. I.—GROUP OF RESIST WARE THE FLUTED JUG ON THE RIGHT IS DECORATED WITH BLUE, AND THE BIRD JUG IS PAINTED IN COLOURS

No. II.—TWO UNUSUALLY LARGE RESIST JUGS THE CUP AND SAUCER BEAR THE DRESDEN CROSSED SWORDS SCARLET ENTERS INTO THE DECORATION OF THE RESIST TEAPOT

knowledge, be generically classed as Staffordshire productions; as a rule the Staffordshire glaze is much softer.

In the November, 1902, number of this magazine Mr. Martin A. Buckmaster speaks of Swansea as the centre for the manufacture of resist-or patterned lustre—in support of this assertion we have been totally unable to find any evidence; on this subject Mr. R. Drane writes, "Swansea may have been a chief centre for the making of lustre ware—I don't know—but I doubt it. . . . Swansea 'Queen's Ware' was usually marked, Swansea china was marked, Dillwyn's 'Etruscan Ware' was usually marked; that is, Swansea generally marked its products. If it produced lustre ware, and that is Swansea lustre which is so called, and is abundant here (Cardiff), how is it that its habit of marking its wares did not obtain in this instance?"

While Mr. Alex. Duncan says, "I fear I can give you no proof that silver lustre was made by Dillwyn, at Swansea. . . . For many years I have been looking for a marked piece of Swansea lustre, but so far have never met with such a piece. I have no doubt that silver lustre was made at the old Cambrian works (before Dillwyn purchased the works), for I have several pieces with a silvery lustrous appearance on blue ground, as if silver had been mixed with the glaze, but these pieces are nothing like the specimens referred to in THE CONNOISSEUR article."

No. III.—STAFFORDSHIRE VASE THE LEAVES IN THE RESIST PATTERN RAISED IN RELIEF

No. IV.—RESIST WARE GALLON JUG

Seeing that Dillwyn marked nearly all his Pottery, it seems strange that no one is able to show silver lustre marked in this manner. We understand there is a specimen of Cambrian ware, marked, decorated with a silver band, in the British Museum; this is, however, not resist ware, but a method of decoration employed by many potters, and frequently seen on marked specimens by S. Hollins.

Mr. Duncan has kindly contributed a photograph of a very interesting pair of vase candlesticks, decorated with plain, resist, and blue silver lustre (No. xi.).

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No. V.—TWO RESIST GOBLETS, A BUFF GLAZE JUG, AND A LARGE TRANSFER-PRINTED JUG WITH SILVER RIM

These candlesticks are unmarked, but comparison with specimens in the same collection of the same design, though not lustred, which are marked "Swansea," leaves little doubt that they too were produced by this factory; but even if so, these specimens, probably unique, fail to prove that silver resist ware was largely produced at Swansea.

Bristol, Liverpool,* and Sunderland are frequently spoken of as centres for this ware; we have no evidence of the truth of this statement, but at the same time it seems exceedingly probable that potters

No. VI.—THE JUG TO THE LEFT IS SILVER AND SCARLET ON CANARY, THE NEXT BLUE GLAZE, THE THIRD RESIST ON WHITE WITH RED MARK, THE LAST A BLUE PAINTED JUG WITH SILVER LUSTRE BACKGROUND

* In the case in the Mayer collection containing specimens of the wares manufactured at the Herculaneum Pottery there is a large resist jug, inscribed "Ex Dona of T. Halton To William Halliday Everton Coffee House."

No. VII. GROUP OF TRANSFER-PRINTED WARE WITH SILVER ORNAMENTATION

No. VIII.—A GROUP OF DECORATED LUSTRE

in these districts used the pigment, not necessarily to produce resist ware, but in the general ornamentation of their products.

Mr. Buckmaster (loc. cit.) describes the method used in the production of the patterns—the sticky resist mixture he mentions was a solution of brown shellac in spirits of wine. The patterns were entirely painted with a brush, using the shellac solution, and some of the oldest specimens display evidence of great expenditure of time and care in the production of the quaint although artistic designs. The decorations of some of the finest specimens of resist show a similarity and individuality of style that lead one to believe that they are the work of one artist; and a magnificent three-gallon jug in Mr. Ward's collection —probably the finest existing specimen of resist—marked with the small blue cross under the glaze, often seen on old Leeds ware, suggests that this artist was employed at the Leeds Pottery. His style was unique, quaint, and always pleasing; exotic birds and animals were favourite subjects. In No. i. the large tankard and in No. iv. the gallon jug are examples of his handiwork, the latter in a design we have never met with in any other piece. This process of applying the pattern, often elaborate in design, must have proved expensive, and as a few pieces we have seen display evidence of the use of stencils, it seems that an attempt was made in this direction, probably with a view to reducing the cost of production. However, as specimens of this sort are uncommon, and in many of them the pattern blotched, it seems that the stencilling process was not successful (the vine pattern jug in No. ii. is an example of stencil work). It is probable that this consideration, namely, cost of production, was the

No. IX.—"SPODE" TEA SET WITH BROAD BANDS OF SILVER, THE PATTERN IN RICH GILDING

direct cause of the ultimate complete extinction of the manufacture of resist ware. It has not been produced for probably sixty years, and we know of no attempts to reproduce it or revive the manufacture.

The date at which resist silver lustre was first made is difficult to fix, but it is probably contemporaneous with the plain ware. A fine jug illustrated in Mr. Kidson's work on Leeds Pottery bears the inscription "Thomas Farn, 1814," and many pieces are known bearing dates between 1810-1825. We have, indeed, seen a jug dated in the resist pattern 1756, but this date is doubtless that of an anniversary, and not contemporaneous.

Of the pieces illustrated in this article we believe the very rare and pretty vase shown in No. iii. to be of Staffordshire origin, as it lacks the extreme lightness and smoothness of surface characteristic of the Yorkshire productions, and possesses the peculiarity shared by the two large fluted jugs in No. i., that much of the foliage in the pattern is raised in relief. The small jug with wheat-ear decoration in the first illustration is, almost beyond question, a Leeds Pottery production, and Mr. J. R. Kidson (to whom and to whose work on Leeds Pottery we are much indebted) confirms this opinion—unlike all the other jugs illustrated it has the fluted handle so frequently used at this pottery, and bears on the bottom a deeply cut circle, due to the action of the lathe, such a circle being considered by many collectors of Leeds ware exceedingly characteristic. We possess another jug made in the same mould but remarkable for a very deep blue cobalt glaze.

No. X.—BUST OF CHILD ON SILVER LUSTRE PEDESTAL BY E. WOOD, OF BURSLEM

Specimens on buff glaze are less common, examples being the very small jug, lined with white, in No. v. and the goblet and chalice-shaped cup in No. i. Canary, blue, and black glazes are very rare; specimens are shown on the left hand in No. vi., the larger jug being canary glaze with resist rim, the body decorated in silver and scarlet, and the smaller cobalt blue.

In No. i. the robin jug on the top row has the bird painted in colours. The fluted jug on the bottom row at the left has the flowers painted in blue, under the glaze. In No. vii. the small transfer-printed jug has a resist rim. Two very remarkable pieces are the mask jug in No. vi. and the commemorative jug in No. viii., with coloured portraits of General Hill and Lord Wellington, in high relief; both jugs have silver grounds sparsely sprinkled with white florets.

Other specimens illustrated in No. i. include a pair of port wine cups, and two interesting plates, with greenish yellow glaze, bearing the names "Mary Lees Jackson" and "I. Jackson Crabtree," probably commemorative of a wedding; we would also call attention to the tea-pot and slop bowl in No. ii., and the chalices in No. v.: the white pattern is occasionally found decorated with colours.

The lustre pigment, applied directly with a brush, was used extensively for the decoration of pottery and porcelain. No. vii. shows a group of transfer-printed pieces decorated in this manner, the two jugs on the top right-hand are on canary glaze; the tea-pot with medallions on a broad blue band resembles the New Hall china in shape; the other tea-pot is decorated in red, blue and silver, the ground sown with silver florets, and is possibly Worcester. A fine transfer printed jug is shown in No. v.

The cup and saucer in No. ii. are of very fine quality; the saucer is marked in blue, under the glaze, with the Dresden crossed swords. In No. viii. are shown various specimens of painted lustre, including a set of tankards not uncommonly met with in Yorkshire, two so-called pine-apple jugs, of which the larger is decorated in scarlet and silver and marked with the symbol indicating "Sol," and the small with silver chequered on canary ground, a pair of octagonal jugs, on buff or white grounds respectively, decorated with hop tendrils and ears of barley—a decoration frequently met with in painted lustre—a beautiful fluted jug with silver ground and raised polychromatic decoration (a similar one appears in the Leeds Museum), and a porcelain cup and saucer; most of these pieces are marked by the painter. A painted lustre jug in our possession bears the inscription Richard Bacchus, 1810.

In No. ix. is shown a very pretty tea set decorated with broad bands of rich silver and elaborate gilding, recently in the possession of Mr. J. W. Davis, of Manchester. It was doubtless made by the Spodes, as there is a similar cup, marked, in the Victoria and Albert Museum.

We possess an interesting cake-basket, similar to, though smaller than, the one illustrated in THE CONNOISSEUR, of June, 1902; the ground of this is grey, the strapped ornaments are buff, the vine leaves, stalks, tendrils, together with splashes of colour on the vase, are silver, and the grapes are purple, the vase and baskets are separately marked with impressed numbers and with the gilder's number; and a butter dish, imitating basket work, decorated in the same manner with raised sprays of foliage in silver. These baskets and similar specimens were made by Copeland & Garrett and by Meigh.

Modern silver decorated lustre is made to a limited extent by Mr. Slee in the form of candlesticks, tobacco jars, etc.; we are informed that ware with Wedgwood-like decorations has been recently introduced from Germany.

While we have tried in these articles to do a little pioneer work in the subject of silver lustre, we do not profess to put forward authoritative statements, but simply our own views, hoping to stimulate research in others, and perhaps assist collectors of this most interesting branch of ceramics. Silver lustre is not well represented in our museums. There are specimens in the Mayer collection at Liverpool, in the British and Victoria and Albert Museums, and the Hanley and Burslem Institutes; at the same time certain shapes and patterns are not scarce—we must have met with at least fifty patterns in tea-pots, which tea-pots were doubtless and, to a certain extent, are being still turned out by the gross—and should not command much of the collector's attention. Rubbed or broken, rough or coarse specimens should be rigidly excluded, but with patience and restraint a good collection may be got together, though year by year we find really good specimens becoming rarer and increasing in price.

No. XI.—PAIR OF SWANSEA VASES OR CANDLESTICKS WITH REVERSIBLE LIDS

Pictures

GEORGE MORLAND
I. THE MAN AND THE PAINTER
BY MARTIN HARDIE

THIS year is the centenary of the death of that brilliant but most eccentric genius, George Morland. His career was one of strange vicissitudes and of strange contradictions. Place him in the balance, and on one side is the glorious heritage left in his paintings, on the other a paltry record of broken purposes and mis-spent days.

The comparison with Robert Burns is inevitable. Artist and poet were contemporaries, born within four and dying within eight years of one another. Both died young—partly perhaps that the gods loved them, mainly because of their own excesses. Both left the world at the right moment for themselves and their fame. In the case of both is obvious the wide

"WRECKERS" BY G. MORLAND
(FROM THE COLLECTION OF SIR WALTER GILBEY)

extent to which circumstance and environment can make or mar the man. They worked along the same lines, Burns as the poet of humble nature, Morland its painter. In the work of artist and poet alike there is a splendid isolation, a note of independence, a break from all tradition. They were the first to realise the inner significance, the intensity, the poetry and majesty of peasant life. They founded a school, of which Wordsworth in poetry, Thomas Hardy in prose, Millet in painting, are examples of many later followers. In dress and appearance as well as in character, they were strangely akin ("sib," as Burns would have said), both of them tall, handsome, with brilliant dark eyes, and intellectual if somewhat sensuous features. Burns won homage wherever he went, and of Morland we are told that "he was indeed blessed with that happy wit which unlocks every door and every bosom." To both men their fascination was fatal.

"GIRL ON A SEASHORE ON A WINDY DAY" BY G. MORLAND
(FROM THE COLLECTION OF F. ABBISS PHILLIPS, ESQ.)

While Burns at heart was intensely moral, Morland, it must be said, was unstable as water. His was the light-hearted gospel, without the refinement, of Horace and of Omar Khayyam—'a short life and a merry one,' as he laughingly put it himself. Inborn in the poet was the deep religious sense, characteristic of the Scottish peasant. There was always a Damocles' sword of divine judgement hanging over his head; he paid dearly for every fault with genuine remorse. Morland's, on the other hand, was a careless, reckless existence, untroubled by any aspiration or any thought of higher things, untouched even by ambition. There is much, however, to extenuate; and first, it must be remembered that he lived at an age of frank immorality and of hard drinking.

Sir Walter Besant writes that "the clergy, merchants, lawyers, judges, the most responsible people, drank more than freely; the lower classes spent all their money in drink, especially in gin, upon which they could get drunk for twopence." Rowlandson, gambler and drunkard; Ryland, hung for forgery; Dighton, the thief of prints from the British Museum — these are all types of the lax morals that prevailed in the artistic Bohemia of Morland's day. With all his faults he was open and honest, and had the merit of lavish generosity. He was a strenuous worker, and is said to have painted four thousand pictures, or an average of two hundred a year for twenty years. Immoral though his life was, you must put against this the fact that his work stands for all that is pure, honest, and of good report in English art. There is nothing salacious, meretricious, suggestive, in his simple pictures of country life. They are as clean and wholesome as those of his contemporaries, Gainsborough and Wheatley, embodying our "goût national pour la simplicité, la naïveté et la tendence morale." So far as honest truth is concerned, he harks back to the early Dutchmen. There is no sign in his work of the falsity and insincerity that mark the French school of Watteau, Lancret, and Boucher,

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that preceded him. His peasants are real peasants in a background of honest English landscape, not sham, smirking shepherds and shepherdesses amid groves of Paphos and of Cythera.

Let us look, however, at the outlines of the artist's life, and the principal features of his work. George Morland was born in London in the year 1763. His father, Henry Robert Morland, was a worker in mezzotint, pastel, and oils, a cleaner of pictures, seldom able to steer clear of insolvency. At an early age George was bound apprentice to his father, who noted his early developed talent, and trained him by the severest discipline to become a painter. The boy was shut up in an upper room, constantly copying drawings and plaster casts, with scarcely a respite for his meals. Already his work was putting money in his father's purse, and young Morland would cheat him by lowering drawings from his attic window to friendly dealers in the street below. Without doubt he learned at this time the habit of industry that struck deeply into his nature, and that, on his being asked if he could ever be happy without painting, caused the instant reply, "No, never!" But the excess of jealous guarding on the part of his parents was productive of infinitely more harm than good. The end of his apprenticeship found him sick and tired of seclusion and dependence. Before he left his father he refused an offer from George Romney to take him into his own house at Cavendish Square as his apprentice with a salary of £300 a year.

"THE DISCONSOLATE AND HER PARROT" (A PORTRAIT OF MRS. MORLAND) BY G. MORLAND (FROM THE COLLECTION OF F. ABBISS PHILLIPS, ESQ.)

Brought up as a recluse, he was launched into the world at the age of twenty-one. At once he plunged into a reckless, jovial existence of "Wein, Weib, and Gesang"; riding and racing, but painting always, and as fast as he made money, spending it. Gay, unsuspecting, and generous, with an utter lack of business capacity, he lived always at the mercy of unprincipled dealers and every kind of parasite. By 1785 he was in the clutches of a cunning and avaricious Irish dealer, who supported him in an attic at Martlett's Row, Bow Court. Escaping from this unscrupulous employer, he next appears at Margate, then one of the foremost "Abigails in cast gowns," as Walpole called the watering-places that "mimiced the capital." Here he made the acquaintance of a Mrs. Hill, a lady of wealth, through whom he obtained several commissions. One evening after he had left London about three months he surprised his old companions at the Cheshire Cheese by entering the room, shaking a purse of guineas, and boasting that he could get as many commissions as he pleased among the first connections at Margate. With his patroness he paid a short visit to France, but never got further than St. Omer, where he stayed a few days.

In 1786 he went to reside "at a pleasant hamlet on the Harrow road, called Kensell Green." Here he was a neighbour of William Ward, whose engravings were destined to win such celebrity for Morland's pictures. In the pretty cottage belonging to Ward he produced the first pair of pictures that

brought his name and merit fairly before the public. These were the two sets of companion pictures—*The Idle Mechanic* and *The Industrious Mechanic*, *The Idle Laundress* and *The Industrious Cottager*. One result of his intercourse with the Ward family was his marriage with Ward's sister Anne, or "Nancy" as she was generally known; and a month later Ward strengthened the tie by marrying Morland's sister, Maria. The newly-married couples set up house and his wife removed to a small house at Camden Town.

For about a year after his marriage Morland lived a steady life. Soon, however, he was back at his old amusements, riding on the box of the Hampstead, Highgate, and Barnet coaches, and associating with "ostlers, pot-boys, horse-jockeys, money-lenders, pawnbrokers, punks, and pugilists." From Camden Town he moved to a house opposite the White Lion

"THE BLIND WHITE HORSE" BY G. MORLAND
(FROM THE COLLECTION OF F. ABBISS PHILLIPS, ESQ.)

together in High Street, Marylebone, under the brightest auspices. The two brides sat as Morland's fair models in many a picture, the *Delia in Town*, *Delia in the Country*, and the famous *Letitia* series, engraved first under the title of *Seduction*. Soon, however, the domestic peace was poisoned by the "malign influence of the petty demon of female jarring." The husbands got so far as to threaten one another with horse-pistols loaded with slugs and a settlement of their dispute in a saw-pit. Though these differences were smoothed, it was determined that the households should be separated, and Morland at Paddington, the stable of which was the original of *The Farmer's Stable*, now in the National Gallery. At this time he lived in a state of the utmost extravagance, keeping ten or twelve horses at livery. At his work he was so surrounded by publicans, horse dealers, and other similar associates, that we are told that he had a wooden frame placed across his room, like that in a police office, with a bar lifting up to allow those to pass with whom he had business. One obvious advantage was that he had a constant supply of eccentric characters as models.

The period of Morland's residence at Camden

Town and at the White Lion marks the zenith of his career. That he was not at this period the hopeless *debauchee* he has been painted is proved by the quality and quantity of his work. Among his pictures from 1788 to 1793 are the *Children playing at Soldiers*, *Boys robbing an Orchard*, *The Fruits of Early Industry and Economy*, *The Effects of Extravagance and Idleness*, *A Tea-Garden*, *Guinea Pigs*, *Dancing Dogs*, *Travellers*, *The Farmer's Door*, *The Angler's Repast* and its companion, *A Party Angling*, *Fishermen*, *Smugglers*, *Watering the Cart-Horse*, *Rubbing down the Post-Horse*, and *Horses in a Stable*—all well-known by engravings. The last two pictures were painted in a day for Mr. Wedd, the artist's solicitor, at fifteen guineas apiece, and the *Horses in a Stable*, now in the Victoria and Albert Museum, is one of Morland's finest works. The *Farmer's Stable* was painted for his pupil, Brown, who gave him forty guineas for it. *Children playing at Blind Man's Buff* was sold to J. R. Smith for the sum of twelve guineas, and the story is told how, elated with his success, Morland made a resolution that he and his crony, Brook, would drink twelve glasses of gin right away on receipt of the cash—an engagement piously performed. The greater part of his pictures were purchased for seven guineas apiece by Irwin, who carried them to J. R. Smith's "Morland Gallery," in King Street, Covent Garden, and pocketed fifteen guineas for each. "Whenever this was mentioned to Morland," writes Dawe, "it only excited a laugh; provided that he had money enough for the present, he was satisfied." It is one more instance of a great artist receiving with content a fraction of what a mere mezzotint of his work would now obtain.

"A GIPSY ENCAMPMENT" BY G. MORLAND
(FROM THE COLLECTION OF SIR WALTER GILBEY)

During his life over two hundred and fifty engravings of his pictures were produced, and publishers reaped a handsome profit from their sale.

"THE DESERTER'S FAREWELL" BY G. MORLAND
(FROM THE COLLECTION OF SIR WALTER GILBEY)

Morland's rapidity of work enabled him to keep pace with the printsellers' demands, and for years he was able to lead the rollicking life he loved. But his creditors became pressing as his debts increased, and he lived a hunted life, flitting from one lodging to another. Always besieged by bailiffs he migrated to Lambeth, East Sheen, Queen Anne Street, the Minories, Kennington, and Hackney. For some years before the end his powers had been decaying. He had once been almost foppish in his appearance; he was now careless and slovenly. "He wore a coat of a mixed colour, with long and square skirts, and breeches of velveteen; these with two or three waistcoats, and a dirty silk handkerchief round his neck, completed his appearance, which was that of a hackney coachman. In other parts of his dress he was equally mean and slovenly, seldom taking the trouble to undress, and rarely that of going to bed." His life was fast approaching a close. Taken in execution for a small debt, he was conveyed to a sponging-house in Cold Bath Fields, Clerkenwell. Overwhelmed with misfortune, debt, and neglect, he drank in desperation great quantities of spirits. On the following morning, while sketching a bank and a tree in a drawing, he fell from his chair in a fit. For eight days he was delirious, and died on October 29th, 1804, in the forty-second year of his age. His wife, in spite of their frequent separations, was extremely

"INDOLENCE" BY G. MORLAND

"INDUSTRY" BY G. MORLAND

(FROM THE COLLECTION OF SIR CHARLES TENNANT)

attached to him, and died within three days after hearing of her husband's death.

Even during Morland's lifetime there was an inexhaustible demand for his work, which led to many forgeries. James Ward writes that Henry Morland "became the last and most constant dealer in his brother George's pictures, and I believe had a greater number of them copied and sold as originals than all the other dealers put together." Hassell also says that he once saw "twelve copies from a small picture of Morland's at one time in a dealer's shop with the original in the centre, the proprietor of which, with great gravity and unblushing assurance, enquired if I could distinguish the difference."

Morland's work, as has been said, is an example of splendid isolation. He depended in no degree on any knowledge of art traditions or past productions. He lived in almost entire neglect of his forerunners, and in ignorance of his contemporaries. He declared that he would not cross the way to see the finest assemblage of pictures ever exhibited. In his early works he painted with considerable attention to detail, but imperceptibly, as he gained confidence in his own power, a wider knowledge and fuller experience, he adopted a bolder and broader style. "What! Making leaves like silver pennies?" was his laughing question when someone asked whether his earlier manner was not more correct. Like Millet and Corot he grasped the essential truths of nature, and was content to overlook petty details. He worked with absolute freedom, and he possessed a highly trained artistic memory. This is the secret of his being able to produce in London slums pictures full of the sweet breath of the country. Like Crome he was English to the core, loving the open fields and lanes, the thatched cottage, the country ale-house and the stable, the healthy peasants and ruddy lads and lasses. Like Crome, also, he reveals the master hand in his sober restraint of colouring. Note the superb tonality of some of his pictures. The colour scheme often consists in entire absence of colour, an apparent paradox which can only be applied to the born colourist. Lawrence's *Miss Farren*, Whistler's *Miss Alexander* are examples amongst portraits of this subtle use of colourless tone. In landscape you see it nowhere better than in Crome's *Mousehold Heath*, or in Morland's stable pictures.

"In all the range of British art," wrote the late W. E. Henley in 1888, "there are few things better than a good Morland. Morland was nothing if not a painter, and Morland's paintings are nothing if not arrangements of paint. He was a vigorous and expressive draughtsman; he had the craftsman's sense of his material, and the craftsman's delight in the use of it for its own sake; he was a colourist and a colourist of the good type; and the fact remains, and must go on remaining, that his pictures are painter's work."

(*To be continued.*)

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Chronologically arranged. Size in inches.

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New Books.

Messrs. Speight & Walpole, of Teignmouth, Devonshire, have published the first volume of a new library of finely produced books for collectors and book lovers, entitled "The Saracen's Head Library." Whilst they are to be exact reproductions, as to text and spelling, of the originals, the works will not be facsimiles, but will be designed and printed as examples of the finest typographical work. As in the case of the Kelmscott Press volumes, the pages will be ornamented with woodcut initials, borders and small pieces; a special paper will be used, and, after a limited number have been printed, the type will be distributed. The first volume in this series is *Jobson's Golden Trade*, for the first time reprinted since its issue in 1623; to be followed by *Coryat's Crudities* (1611), one of the rarest books of travel, its only reprint, in 1776, being also exceedingly scarce; and *Paesi Novamente Retrovati* (1507), the earliest collection of travels published.

Dr. Williamson's volumes on the miniaturists, Engleheart and Cosway, are well-known to both connoisseurs and book collectors for the splendid manner in which the subjects have been treated, and also for the general get-up of the work, but the work he has just completed for Messrs. G. Bell & Son, entitled *The History of Portrait Miniature*, will eclipse any previous work. The subject will be treated from the time of Holbein, 1531, to that of Sir William Ross, 1860, with a chapter on modern work. Two volumes will be occupied, containing over 700 illustrations, the edition being strictly limited to 510 copies, at ten guineas net. A special edition of 50 copies, with thirty-four hand-painted plates and a special frontispiece, a miniature of the Queen, by Mr. Alyn Williams, will be issued at fifty guineas.

The lives of Royal personages from the pens of actual eye-witnesses are always interesting. It is curious that the record of the Tudor and early Stuart sovereigns, which were zealously and artistically recorded by writers who lived in court circles, should now be entirely lost sight of. Messrs. Jack, of Edinburgh, propose to reprint the best of those histories. The set will include such famous, but now almost forgotten, books as Hall's *Chronicle of Henry VIII.*, Camden's *Queen Elizabeth*, and Sir Thomas More's *Richard III.* As a fitting conclusion, the last volume of the series will be a reprint of that famous work, *Raphael Holinshed's Chronicles*, the first edition of which now has a value of about £50.

Though the editions of Shakspeare's works are legion, it has been left to Messrs. Methuen to issue a set of facsimile reprints of the First Four Folios. The First Folio (1623) has been several times facsimiled, notably by Staunton in 1866, and Sidney Lee in 1902, but no reprints of the other three editions have hitherto been attempted. To possess a set of the original four editions would cost over £2,000, but book lovers nowadays unable to possess a first edition, will be ready to purchase a good facsimile owing to the fact that the perfect copies of Shakespeare's Folios, especially of the first and third, are so few that it makes it almost an impossibility for any but the wealthiest bibliophiles to acquire them. The value of the set will be considerably enhanced by a volume by Mr. A. W. Pollard, entitled *An Introduction to the Shakespeare Folios*, in which special attention will be devoted to their history and value.

The English Library is the title of a series of books which Mr. Grant Richards intends publishing as an endeavour to put before the public the classics of English literature in a form alike worthy and enduring. The scheme of the library is not the production of great works in what is known as a "popular" form, it is desired that such works shall appear with externals in all respects worthy of their contents, thus gaining the favour of all genuine lovers of books. The first work to be issued will be *The Works of Sir Thomas Browne.*

Several lives of the famous painter, George Romney, have appeared, but the volume that Messrs. Duckworth have in the press by Lord Ronald Sutherland Gower will, it is anticipated, surpass anything attempted before. The portraits at Trentham form a peculiarly rich and interesting collection of Romneys, which have hitherto been scarcely brought to public knowledge, and are indeed not thoroughly known even by connoisseurs, and Lord Gower is the first art critic to examine and comment adequately on the collection. The volume will be illustrated by photogravure and half-tone. The only two authoritative books on Romney, the *Life* by Hayley and the *Memoirs* by the Rev. John Romney, are both at a premium amongst book collectors.

Messrs. Macmillan announce a revised issue of the late Canon Ainger's well-known edition of *Charles Lamb's Letters*, which will include not only the new letters which were added to the Edition de Luxe published in 1900, but also some additional letters, and particularly an important series addressed to Lamb's friend, Rickman, which are now published for the first time. The work of revision was happily complete before Canon Ainger's death.

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ENGLISH COSTUME
BY DION CLAYTON CALTHROP AND GILBERT POWNALL

Introduction.

For many years artists and those who prepare plays for the stage have felt the need of an easy and simple work on English Costume. In the ordinary costume books of Planché, Fairholt, and the rest, the searcher has been forced to plod through a mass of writing, quotations from poets, anecdotes of the time, portions of folk-lore, and ecclesiastical jokes in order to find out plainly what a man or a woman DID wear in the date he is using. With the excellent assistance of Mr. Gilbert Pownall, whose knowledge of ornament and illumination has been of the greatest value, I have endeavoured to give as simply as possible the clothes of men and women in the reign of a Norman King, a Plantagenet, a Lancastrian, a Tudor, a Stuart and a Georgian, which may be followed up by articles dealing with the intervening reigns, each chapter being divided into two parts to give the men and the women of the reign. In this way either a reign or a period may be illustrated or produced on the stage with ease; in this way a very approximate date may be given to any illuminated work, print, or carving containing figures. To each chapter is affixed, by way of summary, a coloured plate which gives a figure of a man or woman in the ordinary clothes of his or her date, and also for border such ornament as was in use at that time, enclosing about the border a selection of the patterns most frequent on dress materials; below is a piece of the writing of the time. We are certain it will interest not only the specialist but also the ordinary reader whose knowledge of costume is limited to a vague notion of doublet and hose for Sir Walter Raleigh, and powdered hair and a silk coat with tails for Georgian gentlemen. Clothes, from the coat of Joseph to the crinoline, have played such an important part in history, allegory and romance that some knowledge of them is necessary to everybody. It should interest the man who puts on his clothes in the morning to know how much he owes to the East. The frock coat, for instance, is the base of all modern coats, cut back it makes our tail coats, without skirts our little jacket, and the frock coat came from the East. Our trousers, too, are oriental, our shirt is identical with those of the first century, excepting that then it was buttoned with a loop in place of being pierced to hold a stud. Our top hat came from the same source, our bowler has been worn by Mercury, our sticks have been carried by the first men. One thing we owe to England, graceless enough, starched collars were practically the demon invention of Beau Brummel.

In this work we do not pretend to have discovered any surprising thing, but merely to have made a plain way out of a mass of material to hand, and also we have for the first time in a history of costume the great advantage of photography, so that a number of actual garments are shown. We have endeavoured, where a great variety of dress occurs in one reign, to give the most essential and characteristic of those which vary in the main from dresses of the previous reign. Clothes have inspired so many writings—much poetry, philosophy, prose. We have Elijah's mantle, hats rendering the wearer invisible, King Stephen's helmet, the examples of Beau Fielding, Beau Nash, and the great Brummel to interest ourselves in. We have Sartor Resartus, inspired by clothes, Browning on "The Glove." Steele on every vanity of dress, Pepys and his tailor, all to draw our attention to dress. From Dives and his purple and fine linen to Cherry Pie St. Ledger the world's eye has been turned on costume. Picture the pavilion at Brighton with Mr. Creevey and Jockey the Duke of Norfolk

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drunk asleep. Mr. Creevey wakes up to find the Regent and the Duke of Clarence arguing on the shape of George the Second's wig. Remember the Hat of Confucius, the Turban of Mahomet, the seamless Garment, the scented raiment of Alcibiades and the plain white stock that Brummel wore, and learn by these outward and visible signs the inward grace of clothes. All this rigmarole to prove that a knowledge of the world in clothes is essential as a foot-note to morals and history, as a relish to belles lettres, and most essential to the proper understanding of poetry. We have narrowed down the dress of the world to the dress of this country, and in the simplest, most matter-of-fact language have given as complete a history as need be. For the moment we present the first half-dozen chapters.—D. C. C.

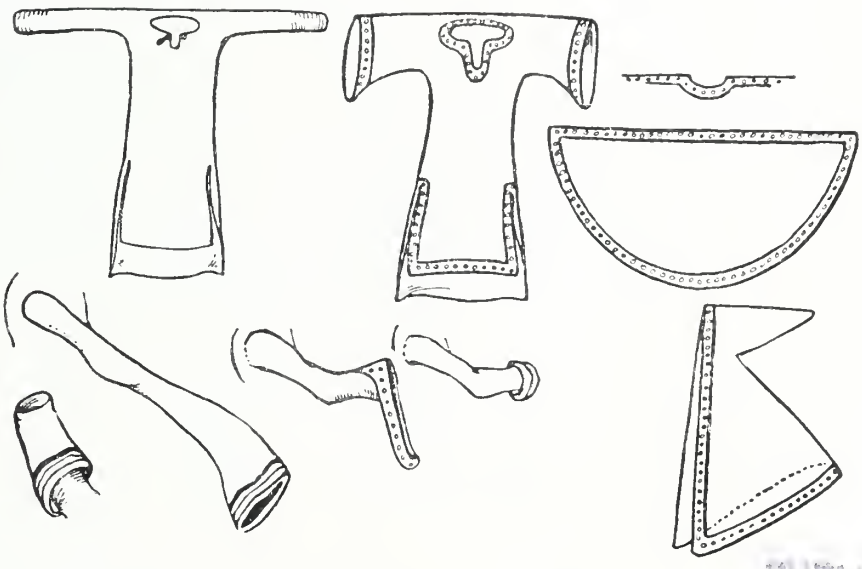
A PAGE OF ILLUMINATION IN THE SOUTH KENSINGTON MUSEUM SHOWING COSTUMES AND CUSTOMS BETWEEN 1135 AND 1154

HEAD-DRESS AND HAIR ARRANGEMENTS

COSTUME OF THE MEN BETWEEN 1135 AND 1154.

THE REIGN OF KING STEPHEN.

When one regards the mass of material in existence showing costume of the tenth and eleventh centuries, it appears curious that so little fabric remains of this particular period; the few pieces of fabric in existence are so worn and bare that they tell little, whereas pieces of earlier date of English or Norman material are perfect, although thin and delicate. There are few illuminated manuscripts of the twelfth century, or of the first half of it, and to the few there are all previous historians of costume have gone, so that one is left without choice but to go also to those same books. The possibilities, however, of the manuscripts referred to have not been exhausted, and too much attention has been paid to the queer drawing of the illuminators, so that where they utilized to the full the artistic license, others have sought to pin it down as accurate delineation of the costume of the time. In this we have left out all the super-eccentric costumes, fearing that such existed merely in the imagination of the artist, and we have applied ourselves to the more ordinary and understandable. As there are such excellent works on armour we have not touched at all upon the subject, which leaves us but the few simple garments that men wore when they put off their armour, or that the peasant and the merchant habitually wore. Ladies occupied their leisure in embroidery and other fine sewing, in consequence of which the borders of tunics, of cloaks, the edges of sleeves, and bands upon the shoes were elegantly patterned. The more important the man the finer his shoes. As will be seen from the details, the man wore his hair long, smoothly parted in the centre, with a lock drawn down the parting from the back of the head; as a rule, the hair curled back naturally and hung on the shoulders, but sometimes the older fashion of the past reign remained, and the hair was carefully curled in locks and tied with coloured ribbon. Besides the hood as covering for the head, men wore one or other of the simple caps shown, made of cloth or of furs, or of cloth fur-lined. Next to his skin the man of every class wore a shirt of the pattern shown, the self-same shirt that we wear to-day, excepting that the sleeves were made very long and tight fitting and were pushed back over the wrist, giving those wrinkles which we notice on all the Bayeux tapestry sleeves, and which we see for many centuries in the drawing of the under-garment. The shape has always remained the same, the modes of fastening the shirt differ very slightly, so little that a shirt of the fourth century which still remains in existence shows the same button and loop that we notice on the shirts of the twelfth. The richer man had his shirt embroidered round the neck and sometimes at the cuff. Over this garment the man wore his tunic, of



SHIRT, TUNIC, CLOAK, AND VARIETIES OF TUNIC SLEEVE

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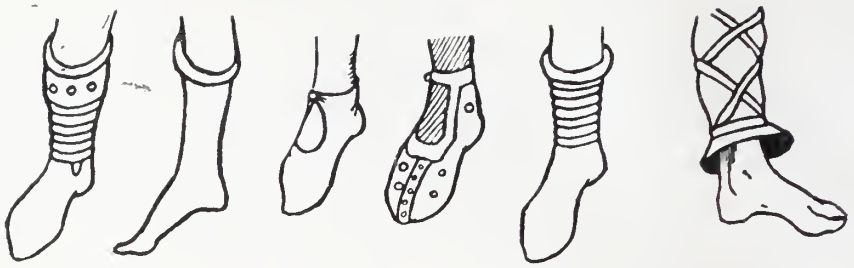


BOOTS AND SHOES AND STRAPPED TROUSERS

wool or cloth, or rarely of silk; the drawing explains the exact making of it. The tunic, as will be seen, was embroidered at the neck, the cuffs and round the border—the drawing shows the most usual of these tunics—while the drawings below will explain the variations from it: Either a tight sleeve made long and rolled back, a sleeve made very wide at the cuff and allowed to hang, or a sleeve made so that it fell some distance over the hand was embroidered inside and out at the cuff, and was turned back to allow free use of the hand. Over the *tunic* was worn the *cloak*, a very simple garment, being simply a piece of cloth cut in the shape of a semi-circle, embroidered on the border, or not, according to the purse and position of the owner; sometimes a piece was cut out to fit the neck. Another form of cloak was worn with a hood, generally used for travelling, or worn by such people as the shepherds; for the richer folk it was made of fine cloth, fur-lined, or entirely of fur, or, for the poorer people, of skins or wool.

The *cloak* was fastened by a brooch, and was pinned in the centre, or on either shoulder, most generally on the right, or it was pushed through a ring sewn on to the right side of the neck. The *brooches* were practically the same as those worn in the earlier reigns, or occasionlly of a pure Roman design. As will be seen in the three small diagrams of men wearing the clothes of the day, the tunic, the shirt, and the cloak were worn according to the season, and many drawings in the MSS. of the date show men wearing the shirt alone. On their legs men wore *trousers* of leather for riding, bound round with leather thongs, and trousers of wool also bound with coloured straps of wool in cloth. *Stockings* of wool were worn, and cloth stockings also, and socks. And also a kind of *sock* without a foot, jewelled or embroidered round the top, was worn over the stocking and over the top of the boot, in the manner of ankle-gaiters. The countryman wore twists of straws round his calf and ankle. On the feet there were several varieties of *boots* and *shoes*, made of leather and stout cloth, now and again with wooden soles. As has been said before, the important people rejoiced in elegant footwear of all colours. All the *shoes* buttoned with one button above the outside ankle. The *boots* were sometimes tall, reaching to the bottom of the calf of the leg, and were rolled over, showing a coloured lining; sometimes they were loose and wrinkled over the ankle. They were both—boot and shoe—made to fit the foot, for in this reign nearly all the extravagance of the previous reign had died out, and it is rare to find drawings or mention of long shoes stuffed with tow or wool. During the reign of King Stephen the nation was too occupied in wars and battles to indulge in excessive finery, and few arts flourished, although useful improvements occurred in the crafts. There is in the British Museum a fine enamelled plate of this date, which is a representation of Henry of Blois, King Stephen's brother, who was the Bishop of Winchester. Part of the inscription translated

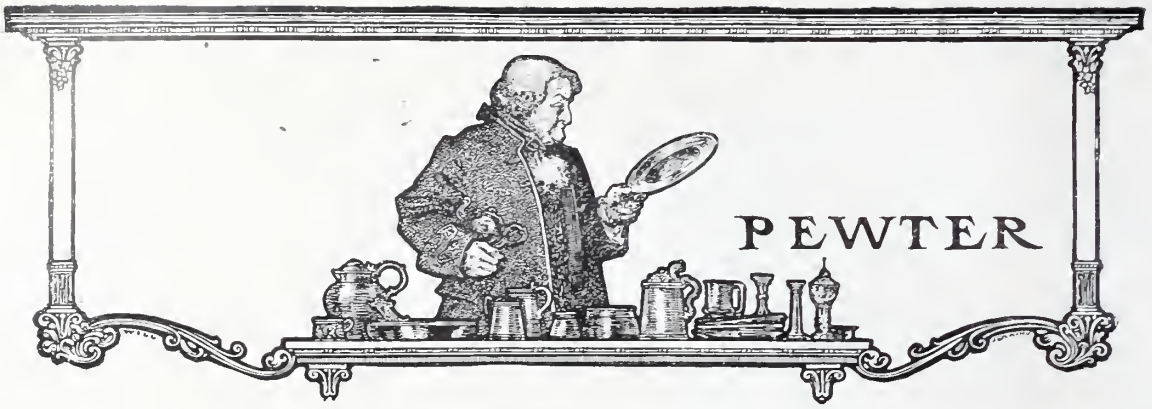
DIAGRAM FIGURES TO SHOW MANNER OF WEARING CLOTHES

by Mr. Franks, says that, "Art is above gold and gems," and that "Henry, while living, gives gifts of brass to God."

Champlevé enamel was very finely made in the twelfth century, and many beautiful examples remain, notably a plaque that was placed on the column at the foot of which Geoffrey Plantagenet was buried; it is a portrait of him, and shows the Byzantine influence still over the French style. This may appear to be rather apart from costume, but it leads one to suppose that the ornaments of the time may have been frequently executed in enamel or in brass, such ornaments as rings and brooches. I have shown in the coloured illustration, a man holding a staff, shod with iron, and painted in a rough way. This seems to have been a frequent custom. It is hard to say anything definite about the colours of the dresses at this time, all that one can say is that the poorer classes were clothed principally in self-coloured garments, and that the dyes used for the clothes of the nobles were of very brilliant hues, but a street scene would be more occupied by the colour of armour, one would see a knight and men-at-arms, the knight in his plain armour and the men in leather and steel, a few merchants in coloured cloaks and the common crowd in brownish-yellow clothes with occasional bands of colour encircling their waists.

With reference to the coloured plate, it will be seen that there are but few patterns for dress fabrics of this date, and that the more simply the people are represented the more truthful will be the picture or presentation. Few pictures of this exact time are painted, and few stories are written about it, but this will give all the information necessary to produce any picture or stage play, or to illustrate any story. The garments are perfectly easy to cut out and make; in order to prove this I have had them made from the bare outlines given here, without any trouble.

FROM COTTON. NERO. C. 4 BRITISH MUSEUM SHEPHERDS



SOME NOTES ON THE *FORMS* OF PEWTER WARE

BY H. J. L. J. MASSÉ

In considering the "form" of the various types of exhibits at the show in Clifford's Inn Hall, the one salient feature that impressed itself on the mind at every turn was the simplicity of the earlier work. Modern work was barred, for, interesting as it might have been to some, with its mad eccentricities of form and vagaries unspeakable in the way of ornament, it could only have challenged comparison, and on rather unequal terms.

The simplicity was due to the fact that the early pewter was designed for use and not for display in the house. No vessel with queer handles, impossible curves and angles, fragile lids, could have been produced in the times when we had master pewterers who knew their business and their customers' requirements. To the innate simplicity of the earlier pewter the beauty is largely due, and it is this simplicity which appeals to the cultured eye to-day.

The methods of construction were in the main responsible for the simple flowing lines of everyday objects—at any rate in English pewter. With the ornate foreign specimens it is not proposed to deal, at any rate in this notice.

FOOD-BOTTLE OR FOOD-CARRIER
FROM THE COLLECTION OF H. LONGDEN, ESQ.

As the method of manufacture was, for the majority of pewter articles, that of casting, followed by the process of finishing by turning in a lathe, the form is in nearly all cases cylindrical. In fact, for most articles of domestic use this is the typical form; it is easily got, by means of moulds; the ware is easily repaired when occasion arises, and easily cleaned.

Without specifying any exhibits in detail, it might be said that all the drinking vessels fell into this category.

From round to square is an easy transition for any one working with a soft material such as pewter, though the objects of this shape are not common. Cruets and chrismatories are said by Bapst to have been made square, but it is the bases that are found square, not the bodies of the vessels. The one exhibit that was square was a diminutive coffee-pot or chocolatière, the spout being formed by one of the angles. The lid was detachable and the handle was fixed at the corner opposite to the spout. The ornament was cast and subsequently chased, and in all probability the four sides were soldered together, though there was no trace of this to be seen.

Rectangular objects were common enough, as all the ordinary inkstands exhibited were of that form. One lent by Mr. Roland T. Mole, with two small drawers, was almost a perfect square; another, lent

by Sir Thomas Snagge, had a square base and a circular superstructure. Mr. Navarro's little specimen, in the form of a reliquary with a gabled top, was especially interesting. One newspaper critic, who certainly had never seen the inside, stoutly maintained that it was a reliquary.

The eighteenth century inkstands, mounted on little balls or lion-heads for feet, were eminently practical, as their lids were a perfect protection to the ink-containers within. Amongst the finest specimens were those

PRICKET CANDLESTICK (GERMAN) FROM THE COLLECTION OF H. J. ELLIOTT, ESQ.
FLAGON (GERMAN) FROM THE COLLECTION OF CAPTAIN YOUNG

belonging to Mr. R. Martin Holland, Mr. Roland T. Mole, and Mr. Cecil C. Brewer.

A rectangular tea-caddy, lent by Mrs. Gerald Walker, was of special interest, as it was inlaid with brass, the ornament consisting of a Russian coat-of-arms.

Hexagonally-shaped vessels were few, but are of the kind described in the catalogue, for want of a better name, as food-bottles. Why they should be hexagonal is a mystery, and why they should have screw-on lids is not clear. A

THREE SALT CELLARS FROM THE COLLECTIONS OF
1. F. INIGO THOMAS, ESQ. 2. C. F. C. BUCKMASTER, ESQ. 3. A. F. DE NAVARRO, ESQ.

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VARIOUS TYPES OF CUPS AND CHALICES

CANDLESTICKS OF VARIOUS TYPES

bayonet-catch joint or fastening would have been far simpler to make and far easier to fasten and unfasten when required. The earliest, those of the Rev. T. Buncombe (1672) and Mr. H. Longden (1673), were the best, those of 1848 and 1850 were of poor quality and absolutely commonplace.

The octagonal form for any vessel was not represented in the exhibition.

With regard to the form of the plates and dishes, the greater number were round, the form again being due to the fact that the ordinary plates of daily life were cast, then finished by being turned in a lathe, and finally hammered to give extra strength and solidity. A fine dish, 28″ in diameter, dating back to the middle of the seventeenth century, was lent by Mr. H. V. Reade.

ITALIAN DISH, VERY SHALLOW
FROM THE COLLECTION OF F. A. WHITE, ESQ.

One large plate or dish was distinctly oblong, with a very narrow rim. No specimen was actually exhibited of the semi-circular type resembling the dripping-pan, so common in the days of the roasting-jack. A very fine set of octagonal plates and dishes, part of a full set, were lent by Sir Thomas Crawley Boevey, Bart. They were in fine preservation and none the worse for their 150 years of existence, though of late years they have not been in actual use. Tankards and flagons may well be classed together in one group. The finest tankard was no doubt that lent by Mr. A. B. Yeates. It was once the Guild hanap of a Corporation of Locksmiths and Gunsmiths. It was massive yet eminently graceful in form, and its ornament thoroughly well done. Another fine specimen was that lent by Sir Samuel Montagu, a most delicate piece of inlaid work. The whole body of the vessel was inlaid with brass, which was subsequently engraved. Every detail was evidently wrought by one who loved his work and took the keenest pleasure in doing it well. Another fine specimen was lent by Mrs. Donkin, one formerly the property of some Guild in a town in North Germany.

It is a curious fact that our English Guilds do not seem to have cared for pewter guild-cups. Most of our existing Corporation plate is silver or silver-gilt.

A fine specimen, earlier somewhat in date, was lent by Captain Young. It had a narrow neck and stem, and a bulbous body composed of two hemispheres soldered together. The whole piece was a triumph of workmanship, being built up altogether of eleven pieces.

Of Church flagons the finest was that, dated 1753, lent by Dr. H. B. Tait. Tall, and gracefully tapering from base to top, it was admired by everybody. Though dated 1753 it was undoubtedly of earlier date. Mr. T. Charbonnier lent another fine specimen, unfortunately imperfect in the lower part of its base. It was extremely light pure metal, and had apparently been made by a silversmith rather than by a pewterer.

Drinking cups, beakers, chalices, and drinking tankards were well represented, with but little variety. Mr. Churcher lent some representative types of eighteenth and nineteenth century drinking cups from his collection. Perhaps the most graceful of all was a small half-pint mug without a handle, inscribed, "The Vulcan, Brockley," lent by Mr. Thackeray Turner.

The beakers, of the usual date, *i.e.*, William and

Mary, seem to show from their shape that they were survivals, or at any rate descendants, of the earlier horn drinking vessels, with the addition of a moulded base, and a turned-out lip, both features being added to give strength in what was found to be the weakest points.

Of tankards with lids, the earliest specimen was that lent by the Rev. F. Meyrick-Jones. It was small in size, with a perfectly flat lid and a pretty little thumb-piece.

One lent by Mr. A. F. de Navarro was a little later in date and slightly larger in size, but an excellent specimen. Both of these were unmarked by their makers. The former was quite plain, the latter ornamented with sprays of flowers in "wriggled" work.

A fine specimen dated 1694 was lent by the Worshipful Company of Pewterers.

German student-tankards were represented by exhibits lent by Mr. E. P. Warren and Mr. Hugh Byran, together with several varieties of the type lent by Mr. J. Cahn.

The common type is that with gradually tapering sides, or that with sides which decrease the taper and increase it again slightly at the top. These foreign tankards are often marred by the subsequent addition of feet, and by thumb-pieces out of all proportion, both in size and weight, to the lid which they are required to open.

CIBORIUM, FLEMISH WORK
FROM THE COLLECTION OF J. G. LOUSADA, ESQ.

A fine plain gallon measure, with the Romford mark, was lent by Mr. Wentworth Huyshe. This was the post boys' usual vessel for drinking from in the few minutes allowed for changing horses at the wayside inns and posting-houses.

Chalices, or cups called chalices, were exhibited in great numbers. The chief types are shown in the accompanying illustration.

Mr. T. Charbonnier contributed a genuine chalice with two handles.

Of Candlesticks and their types much might be written. There were between sixty and seventy exhibited, no two exactly alike, but all variants of earlier, probably silver, originals. Some of the prettiest forms were French, lent by Mr. G. Frampton, R.A. Some of the simplest were English, plain, domestic, every-day candlesticks.

Mr. C. F. C. Buckmaster contributed some small table-candlesticks of Queen Anne type. Mr. A. Vigers and Mr. A. B. Yeates some good French types.

Candlesticks could be classified by their bases more easily than by their stems. Mr. S. Chisenhale Marsh lent four with bases of curious shapes, varying from that of a bell to that of a genuine pagoda. Apparently they were of English manufacture, but so far quite unique. They were found in a moat in Lancashire early in the nineteenth century.

A square-based candlestick, with square stem, in fact all square, of Jacobean date, was lent by Mr. T. Charbonnier. Another with a round stem and an octagonal base and grease-tray was lent by Mr. A. F. de Navarro.

Of purely octagonal based candlesticks, the best were lent by Mr. E. W. Gimson; one of them was dated 1674, and the others were presumably contemporary. Mr. H. G. Moffat lent a similar one, which had been damaged by repeated blows upon a table, or other unfair use.

Spoons of every variety of form were exemplified in the unique collection of Mr. H. W. Murray, and what was missing there was to be seen in the eight specimens of Mr. C. F. C. Buckmaster.

Snuff-boxes were lent by Mrs. Gerald Walker, Mr. W. Churcher, and Mr. C. F. C. Buckmaster, but with the latter it is proposed to deal in a separate article at no distant date. All the snuff-boxes, almost without exception, showed traces of gilding in the

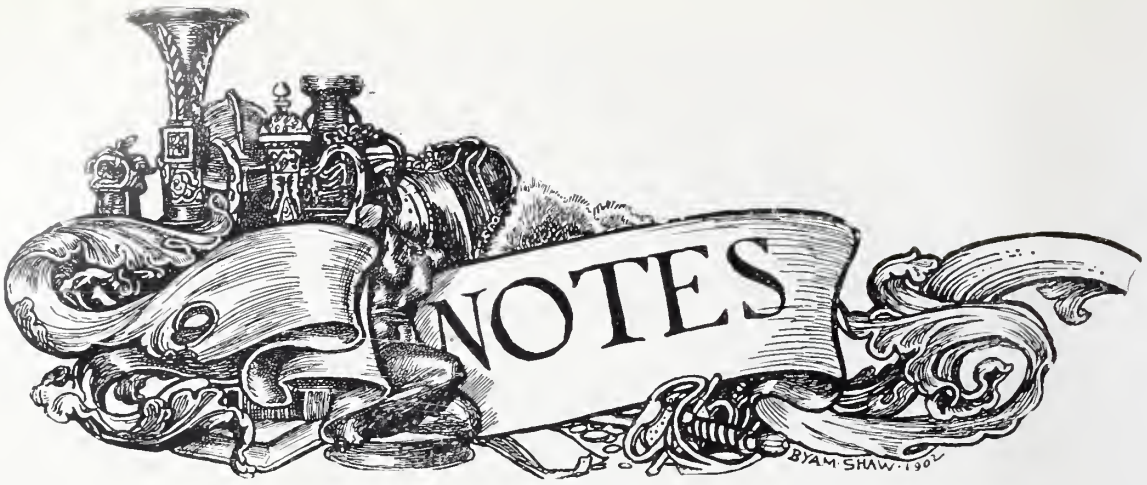
inside. All seemed to be English, and none bore any makers' marks.

Bowls and basins varied in form from the seventeenth century barber's bowl to the baptismal font from the Church of Marston Morteyne in Bedfordshire. Small bowls, persistently labelled "bleeding bowls" by their owners, showed many varieties in the form of the handle. Most of them were perforated, but many were quite plain in shape, with, in two cases, slight ornament in relief.

Of the more pretentious form of basin there were two with ewers. One, a small oval basin with moulded rim and a very gracefully shaped ewer—it would barely hold a pint—was lent by Mr. C. F. Hayward. From the design it was of Italian manufacture. Another lent by Mr. F. A. White seemed to have belonged to a German bishop, and to have been intended for ceremonial use. The basin was almost flat, with a raised boss in the centre, into which, however, the foot of the ewer seemed designed to fit. The ewer was based on the elaborate type modelled by Briot.

Of objects not classed here, it will be enough to mention as unusual a "harvest-bottle," made in two halves and soldered together, lent by Mr. Ronald T. Mole; a *biberon* of Swiss make, lent by Mr. T. Charbonnier; two bizarre "fonts" so called—lent by Mr. J. Cahn, which seemed to be compounded of soup-tureens (as the ring handles were still upon their rims), and of the bases of large candlesticks; a milk-jug in the form of a cow, made by Michel Pechel, a silversmith of Augsburg in 1720, for a customer as a wedding present.

VARIOUS TYPES OF BOWLS



Ralph Toft Dish in Farnham Museum, North Dorset

THE accompanying illustration (scale, $\frac{1}{4}$ linear) represents a perfect slip-decorated circular dish, nearly $16\frac{3}{4}$ inches in diameter, manufactured by the Staffordshire potter, Ralph Toft, who flourished from 1670 to 1680. (His earliest dated piece, as far as the writer has been able to ascertain, is, however, 1676). It was purchased by the late General Pitt-Rivers, D.C.L., F.R.S., at the Edkins collection sale, and placed in the still-existing and very extensive museum at Farnham, North Dorset (eight miles from Blandford Station, and eight miles from the historical town of Shaftesbury). The dish is quite typical of the Toft School, the interior substance consisting probably of "fire-brick clay." The decoration of such pieces was always somewhat grotesque and rude, consisting in this case of a lady holding a flower in her left hand, outlined in black with white dots, the interspaces being filled in with orange-slip; the trellis border is inscribed with the maker's name. The black spots would be red before being burnt. This specimen alone is sufficient to show that there was apparently nothing but the taste of the operator to guide him in producing figures (human and animal), foliage and conventional ornament. The final process in the production of these late seventeenth century dishes (before the firing) was the glazing with sulphuret of lead, often mixed with manganese, producing a rich yellow and transparent coating. The powdered lead ore was firstly calcined. It was in 1680 that the discovery of glazing by salt was discovered.

RALPH TOFT DISH

Farnham Museum contains four other dishes of the Toft School. One is ornamented in the centre with an arrangement of six human forms, with six others round the rim, and ornaments in dark and light brown on a buff ground. A second represents a lion rampant with its tongue out, and a branch of conventional leaves, in the same colour, with the letters R. H. A third represents Charles II. on horse-back, with a fleur-de-lis, with the letters I. C., and a rim of alternate lozenge and triangular forms in relief.

Slip pottery may be regarded as the earliest ornamental ware produced in this country, about the middle of the seventeenth century, but it may have been produced earlier on the continent than in England. A kind of slip ware was known to the Romans. Slip ware proper consisted in producing decoration by pouring, through a small pipe, coloured clay diluted with water to the consistence of a

J. Reynolds pinx.

J. M. Ardell Sculpt.

Lady Charlotte Fitz-William.

Published by J. Reynolds according to Act of Parliament 1754.

NGAME
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batter. This slip flowed in running streams, or dropped in small dots, contrasting with the colour of the ground. To the spout quills of various calibre were fixed, then filled with diluted clay; the air was only admitted into the receptacle through a little hole pierced in the upper part, and the stopping of this hole with the thumb was sufficient to check the flow of the slip. Dots were in this way produced by the intermittent admission of air. Slip ware was fabricated in Kent (Wrotham), Cheshire and Derbyshire, but chiefly in Staffordshire, where it became a staple trade. Thomas Toft (1660-1680) was probably the first to produce the representation of figures and animals. Amongst other fabricators were Ralph Toft (1670-1680), William Sans and William Talor (*circa* 1670), Ralph Turnor (1681), T. Johnson (1694), Richard Mare (1697), W. Rich (1702), John Wright (1707), Joseph Glass (1710), Thomas Sans, Ralph Simpson, George Taylor, etc.

Flemish Cabinet

This cabinet which is of Flemish manufacture, and constructed of ebony, inlaid with ivory and tortoise-shell, was brought to England by Sir Phillibert Vernatti, in 1626. The panels are exquisite paintings on copper, said to be by Peter Paul Rubens. It passed to Sir Phillibert's granddaughter, Anna Margaretta Vernatti, who married Mr. Francis Edwards, of Welham, Leicestershire. Her grandson married Lady Jane Noel, and the cabinet has remained in that family ever since, and now, with a large collection of portraits of the Vernatti family by Cornelius Janson, Miraveldt, and other famous Dutch painters, is in the possession of Colonel W. F. N. Noel, of the Great House, North Nibley.

FLEMISH CABINET

An old Spinning Chair

SPINNING CHAIR OF TURNED WOOD

THE spinning-chair of turned wood of the James I. period is from the collection of Mr. Arthur Radford of the Cedar House, Hillingdon, Uxbridge. It will be noticed that though ornamental it is distinctly utilitarian, in that it is made so as to fulfil its purpose in the best possible way. Thus, the arms slope downwards to enable the spinner's arms to work freely. It is interesting to note that the front rail has been worn away by the feet of the spinner. This chair, and another belonging to Mr. Radford, with flat back and of rough, plain design (probably of an earlier date) came from Yorkshire.

Mr. Withall's Armour

MR. WALTER WITHALL is the fortunate owner of this demi-suit of German black and white armour, time early Henry VIII. It is worth noting that the edges are scallapped throughout, and that part of the tasses take off for riding purposes. We also give another example from Mr. Walter Withall's collection of armour: it is a demi-suit of the Elizabethan period. The breastplate, which is of the peascod pattern, is scallapped, and the helmet is morion (from the Spanish "morra," crown of the head). The piece shown in No. iii. is an English demi-suit of the Charles I. period, and is from Mr. Walter Withall's collection. The helmet, which is from Germany, is very thick and heavy, and was worn by officers of the same period. The armour was formerly in the Stafford collection.

NO. I.—GERMAN BLACK DEMI-SUIT *TEMP.* HENRY VIII.

NO. II.—ELIZABETHAN DEMI-SUIT

NO. III.—DEMI-SUIT *TEMP.* CHARLES I.

ROUND THE GALLERIES

THE collection of pictures by Irish artists, brought together by the Department of Agriculture and Technical Instruction for Ireland, and originally intended to form part of the Irish section of the St. Louis Exhibition, is the nucleus of the very attractive and comprehensive show of Irish pictorial art at the Guildhall. We cannot think of a single Irish artist of prominence who is not here represented, nay, the Committee have shown excess of zeal by including quite a number of works by men whose connection with Erin is of a very remote character. Thus we find the American, J. J. Shannon: the Yorkshireman, Phil May; the Devonian, C. W. Furse; and the Australian, Arthur Streeton. The New English Art Club is much to the fore, the Irish element being represented by W. Orpen, whose groups of pictures, together with J. Lavery's and C. H. Shannon's, are the chief features of the Guildhall exhibition; McEvoy, Bellingham Smith, Brabazon, E. J. Sullivan, Mark Fisher, W. Osborne, and G. Henry. It is curious to find this prevalence of the modern spirit, where Mulready and Maclise are typical for the last generation. On the whole, one gains the impression that there have been and still are many remarkable Irish painters, but that there never has been an Irish school of painting. The exhibition is full of individual work, but one misses the connecting link.

Since we are on the subject of national exhibitions, it is only right to refer to the very interesting collection of modern Italian paintings and drawings arranged at the Italian Exhibition at Earl's Court. It is curious to note the marked absence of those gaudily coloured trivialities, unintelligent imitations of Fortuny, which, until recently, stood in foreign eyes for modern Italian art. Whether these belong to a phase that is passed and gone, or whether the Earl's Court pictures are chosen by the British organisers to suit British taste, and are really representative of the aspirations of modern Italy, is an open question. At any rate, the exhibition is most attractive, and would be so if there were nothing to see but the superb examples of G. Segantini and of his master, G. Previati. Segantini is unquestionably the leading influence in Italy at the present moment, and that his influence has been sound is witnessed by the fine achievements of the Milanese School. Venice, too, is surprisingly strong, but little can be said in favour of Florence.

At the Carlton Gallery a number of pictures by old masters of the British and foreign schools are now on view, including some good examples by Longhi and Marieschi, and a sketch by Reynolds for the Holy Family, the large version of which was destroyed by fire at Belvoir Castle. A large landscape by Gaspar Poussin is remarkable for the wonderful treatment of the distance, far behind the giant trees which occupy the foreground, whilst a portrait of *Robert Burns*, by Raeburn, although an interesting picture, does not convince the beholder as to the justice of the description, both as regards the artist and the sitter. Titian's *Diana and Calisto* is another version of the Bridgewater picture, although it is by no means an exact replica of this famous masterpiece.

At the Graves Galleries is a formidable display of the productions of the new Lancastrian Pottery, distinguished by great variety of rare and pleasing colours, some of which are successful imitations of the best Chinese and Japanese shades, and by great simplicity of form and design. Few of the pieces show applied decoration or ornamental design, the effect being chiefly based on the accidental running of the colour-glazes. The efforts of this pottery are certainly a move in the right direction.

Miss Lilian Cheviot's pictures and studies of horses, dogs and cats are pleasing enough reminiscences of Peter Graham, Henriette Ronner, Carlton and other well-known animal painters, correct in drawing and carefully finished, but without any striking qualities that would appeal to the artist's eye. The best that can be said for Mr. A. FitzGerald's paintings of *Egypt* and *Southern Italy* is, that they faithfully render the brilliant, hot sunshine of the South, but their breadth of treatment savours of shirking of difficulties, and is not adapted to the scale of these pictures. This is especially noticeable in some of the foregrounds, where the green streaks of paint convey no meaning whatever.

Nico Jungmann's pictures of Holland at the Leicester Galleries are, like the works he has previously shown, brilliantly decorative in colour and design, and mark a step towards greater freedom in the handling of the brush, with less regard for mere "prettiness" of subject, and less pronounced love of intricate detail. That they are unequal in merit is easily accounted for by their large number, which necessarily implies hurried work, but even at its worst his work is distinctly pleasing. His summary treatment of architectural motifs is wholly admirable.

Mr. Elmslie's water-colours of *Japan and its people*, at the same galleries, are certainly appropriate at a moment when everybody's eyes are directed towards the events in the Far East. His pictorial record of fair Nippon takes us to the very heart of the country, far from the beaten track, to districts which have rarely been visited by the tourist. Fortunately, the artist has resisted the very obvious temptation of imitating in his art the Japanese convention, and has

seen the country and its people through European eyes. His impressions are tender in colour, harmonies of purples and pinks and light blues.

Mr. Wilhelm Funk, an American portrait painter of great reputation, is showing a large collection of his oil paintings at the Doré Gallery. The chief quality of his work is his gift of depicting his sitters at perfect ease. Never is there a suggestion of the studio-pose, nor do they ever appear to step out of the frame. The portraits are quiet and dignified, and his treatment of the flesh tones is faultless. He seems less sure in the delineation of the features which, in one or two instances, show evidence of searching labour. His landscapes are "impressions" in the best sense of the word, not mere topographical transcripts of nature, but broad effects of light and shade.

Morland, as a painter, is fully treated in a special article in the present number of THE CONNOISSEUR, in which are mentioned many of the pictures that help to form the splendid exhibition held at the Victoria and Albert Museum, under the auspices of the Board of Education. We may, however, be permitted to remark that we cannot admire the taste, nor see the object, of the preface to the official catalogue, which dismisses the artist's work in six lines, and devotes two pages to a probably exaggerated account of the man's drunken and dissolute habits. It must be remembered that the show is arranged by the Board of Education, and is presumably meant to be of educational value.

The Spring Exhibition at the Holland Fine Art Gallery is mainly devoted to modern Dutch and Scottish water-colour drawings. By the side of such well-known masters of the brush as Israels, Neuhuys, Maris, Bosboom, Mesdag, and Breitner, are to be seen some artists of great merit, whose reputation has, however, to be made yet in this country. Foremost among these are W. Witson and Dupont, the former with some views of London and Dordrecht, daring in their splendid breadth and unconventional in their point of view, the latter with two magnificent studies of cart-horses—one in muscular exertion, the other in complete repose. James Kay and Geoffrey Strahan are kindred to the Dutch painters in temperament, and quite able to hold their own in their company.

At Messrs. Goupil's Gallery in Bedford Street can be seen M. Coppier's engraving after Lionardo da Vinci's famous *Last Supper*, and the evidences of the preparatory steps by which he succeeded in accomplishing a task which required an equal amount of artistic skill and scholarly research, since the original fresco has unfortunately deteriorated to such an extent that it was impossible to use it as a basis for the engraving. M. Coppier had to refer to Lionardo's original studies in the Brera Gallery at Milan, at Weimar, and at Windsor, and to every available document or copy which might assist him in constructing a convincing, indisputable reproduction. He also made pastel and pencil copies of the original composition in the refectory of St. Maria delle Grazie, and, with the help of all this material, produced the magnificent engraving now shown.

Herr Herman Salomon, the painter responsible for the "trick" picture with moving eyes, shown last year at the Doré Gallery, is exhibiting another curious experiment at the Hanover Gallery. His *Salvator*, representing Christ protecting the woman taken in adultery, cannot be denied to be a skilful essay in that objectionable realism which deceives the eye of the beholder so completely, that he fancies to see an actual arm pointing towards him from the canvas, an arm that follows him as he moves round in a semi-circle: but art it certainly is not. The lower part of the picture is turned at a right angle to the wall, and fixed to the ground to help the illusion. Such tricks are unworthy of an artist, but are what may be expected from the painter of *Christus*. The wonder is that this *Salvator* has been taken up by the directors of a gallery which is noted for the high standard of excellence maintained at its exhibitions.

Of other shows that should not be missed we must mention Whistler's lithographs at the Rembrandt Gallery—perhaps this should have been given the leading position in this short survey: Mrs. Allingham's water-colour drawings of *English Country Life* and *Venice* at the Fine Art Society: Miss Pyke-Nott's dainty landscape miniatures at the Goupil Gallery; and Capt. St. Leger's *War Sketches* at the Bruton Galleries.

Art lovers who might be attracted by curiosity to visit "Alston's Exhibition of Crystoleum Paintings" at the Modern Gallery, should be warned that these "paintings" are a kind of coloured photographs that have not the remotest connection with art.

Lady Charlotte FitzWilliam

LADY CHARLOTTE FITZWILLIAM was the daughter of William, first Earl FitzWilliam (third Irish Earl), and of Anne, daughter of Thomas Wentworth, Marquis of Rockingham. She was born in 1746, and married in 1764 Thomas, first Lord Dundas. Her portrait, painted by Sir Joshua Reynolds in the same year, was one of the first engraved by McArdell. Lady Charlotte died in 1833.

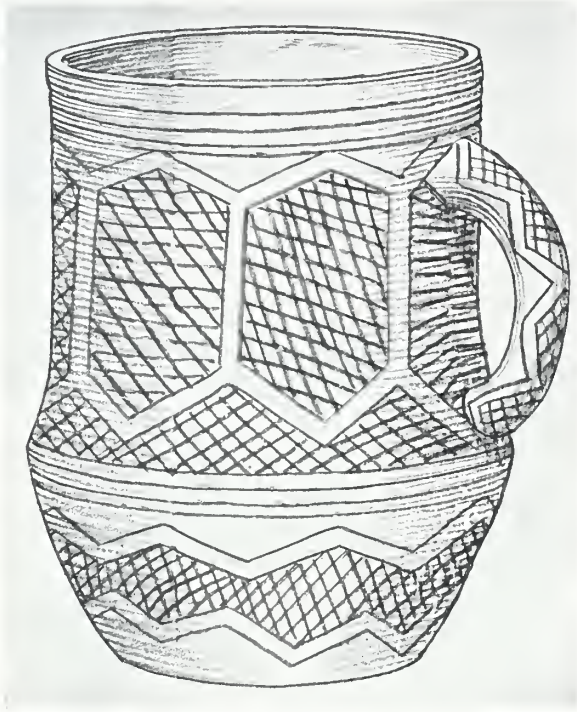
The Hon. Mrs. Norton By Sir George Hayter

Caroline Elizabeth Sarah Sheridan, the second daughter of Thomas, son of Richard Brinsley Sheridan, and Caroline Henrietta, daughter of Colonel Callander, was born in London in 1808. She and her two sisters were distinguished for their great beauty and wit. Caroline married in 1827 the Hon. George Chapple Norton, and was separated from him in 1836. She became a constant contributor to the periodical press, and also published several volumes of verse. Her husband died in 1875, and in 1877 she married Sir William Stirling-Maxwell, an old and attached friend, but she died within a few months after her second marriage. She is popularly reputed to have been the original of the heroine of George Meredith's famous novel, *Diana of the Crossways*.

Early Drinking Vessels

The sepulchral pottery of the Bronze Age is usually divided into the four following groups: Cinerary Urns, Food Vessels, Drinking Cups, and Incense Cups. Three types of drinking cups which are now considered to be the earliest form of sepulchral pottery found in Britain, were recognized by Dr. Thurnam; these he distinguished by their shapes and the character of their brims. There are, however, certain other forms that are very rare which also belong to this period, viz., drinking cups with handles; one of these, found at Denton, near

THE PICKERING CUP



URN FOUND AT MARCH, ISLE OF ELY

Grantham, was reproduced in the April Number of The Connoisseur. Canon Greenwell obtained but one example from Goodmanham Wold out of the three hundred and fifty unburnt burials he discovered in Yorkshire and elsewhere; another one was found at Appleford, in Berkshire, in 1828. Both of these cups are in the British Museum. Mr. Bateman, in his *Catalogue of Antiquities*, speaks of the remains of a handled cup found near Whitby, though this may be the specimen that Canon Greenwell writes of as being in the Mayer collection at Liverpool. Illustrations of four other handled cups found in England are given here; three of these can be classed as drinking cups, but there is some doubt about the fourth; it is figured here for the comparison of the ornament.

The Pickering cup was found by Mr. Bateman in 1850 near to the skull of a skeleton discovered "in a cairn or stony tumulus about a mile north of Pickering." It is $5\frac{1}{2}$ in. high, and is decorated with a series of "angularly pointed cartouches filled with a reticulated pattern" round the body of the cup; it also has a ring of lozenge-shaped ornaments towards the base. Together with the rest of the Bateman collection, it is in the Sheffield Museum.

The next figure is exactly the same height as the Pickering cup, and with a diameter at the mouth of $3\frac{5}{8}$ in.; this was found some years previous to 1860

in the soil above the gravel in a ballast pit some little distance north of March station in Cambridgeshire, and is now in the Ely Museum. It is stated to be "of a compact, well-wrought ware of a light-brown colour." The body is decorated with oblong hexagonal compartments filled with cross hatchings, and has a broad, zig-zag band filled in a similar way round the lower part.

The third cup, now in the Northampton Museum, was found at Brixworth by an ironstone labourer in 1890. It is 5 in. high, with a diameter of 4 in. This vessel is made of reddish-coloured earthenware, and bears lozenge-shaped patterns filled with incisions apparently made with a thumb nail.

The Denzell cup is much smaller than the drinking cups; it is said to resemble a breakfast cup: it was found by Mr. W. C. Borlase in a barrow on Denzell Downs in Cornwall. As remains of burnt bones were found either in it or associated with this specimen, it is not classed as a drinking cup. In that excellent *Guide to the Antiquities of the Bronze Age*, recently published by the authorities of the British Museum, it is stated to be "of exceptional form, and, unlike other sepulchral urns from the country, bore no traces of fire." Canon Greenwell, in his *British Barrows*, described it as "a small vase which perhaps may be classed with the drinking cups."

If we do not count the Denzell cup as a drinking cup there remain but seven or eight known specimens of earthenware handled cups of this age found in England, so that any collector of pre-historic pottery may deem himself fortunate if a single specimen falls to his share.

THE BRIXWORTH CUP

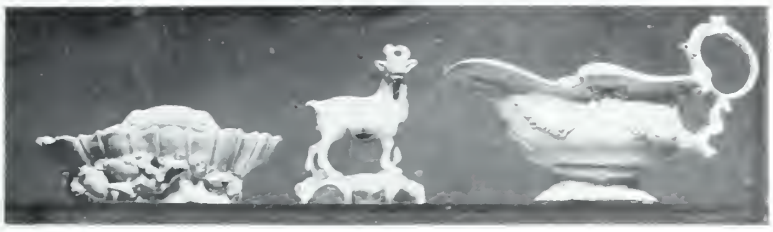
THE DENZELL CUP

The Thirty-five Styles of Furniture

In a large folio volume Messrs. Timms & Webb have published seventy-eight sheets, designed by them in pen and ink, of the thirty-five styles of furniture, arranged in chronological order. It would be difficult, indeed, for collectors to find a better guide through the different periods and styles of furniture design, commencing with the old Egyptian and carrying it down to the latest development, the *art nouveau* style. With the help of this volume it is not only possible to study the characteristic features of each successive period, but also to follow the gradual steps leading from one style to the next, which in some instances are by no means clearly marked. The difference, for example, between one of the William and Mary arm-chairs on folio 58 and the first Queen Anne chair on folio 60, is only noticeable in the greater simplicity of the later specimen, the broad lines of the design being practically the same in both cases. Besides giving the actual examples of the various styles, the authors have added their own modernised versions, based on the old originals.

Lady Lyndhurst

Sarah Lady Lyndhurst, whose portrait by Cousins, after Lawrence, is reproduced as a frontispiece to the present number of The Connoisseur, was the wife of John Singleton Copley, Lord Lyndhurst, Lord Chancellor of England, and son of the portrait painter, John Singleton Copley. She was the daughter of Charles Brunsden, and widow of Lieut.-Col. Charles Thomas, of the Coldstream Guards. Lady Lyndhurst was as much distinguished for her wit, as for her beauty.



PLYMOUTH DESSERT TRAY AND GOAT (BRITISH MUSEUM)

EARLY BRISTOL SAUCE-BOAT

A Guide to the English Pottery and Porcelain at the British Museum

THE existence of the collection of English pottery and porcelain at the British Museum is due to the late keeper of the department, Sir Augustus Wollaston Franks, K.C.B., who presented the greater part of it to the Museum. His aim was to gather together a number of characteristic or marked specimens sufficient to illustrate the history and relations of the various English factories. This plan will account for the absence of large sets or services.

The present Guide is designed primarily to be used in studying the collection, but it has been thought desirable to make the introductions full enough to avoid constant reference to more detailed treatises on the subject. Much use has naturally been made of such works in the preparation of the Guide, but it has not been thought necessary in so small a work to give references.

Though naturally written with special reference to the examples shown at the British Museum, the general explanations and introductory notes to each section are sufficiently complete and explicit to make this amply illustrated Guide an acceptable handbook of the history of English pottery.

BOW FIGURE OF KITTY CLIVE AS THE "FINE LADY" IN "LETHE" (BRITISH MUSEUM)

The Value of Impressionist Pictures

IN an Appendix to his *Impressionist Painting* (G. Newnes), an invaluable contribution to the literature on a subject which is unfortunately none too well known in this country, Mr. Wynford Dewhurst gives some instructive figures concerning the former and the present value of Impressionist works. "Pictures," he says, "which in the early seventies were unsaleable for £5, now average from £500 to £800 apiece, with a tendency to go much higher. A sale at New York, in December, 1902, of seventeen pictures by members of the Impressionist and Barbizon Schools, produced nearly £40,000, an average of £2,300 for each canvas. The last public sale by auction was *La Vente Chocquet*, at the Petit Galerie, Paris, July 1st, 1899. A few days previous to the sale the writer had a long conversation with Claude Monet at Giverny. Discussing the coming event, which was already exciting much press comment, Monet told how the late Père Chocquet, as he was affectionately called, a *chef du bureau* in the Department of Finance, had been a tower of strength to the early Impressionists. He encouraged them,

SPECIMENS OF CAUGHLEY PORCELAIN (BRITISH MUSEUM)

foretold ultimate triumph, invested every franc of his savings in the purchase of their works, at prices ranging from £2 to £10. . . . Throughout the three days' sale, the gorgeous rooms of M. Georges Petit were crowded, although many well-known and wealthy buyers were absent owing to the lateness of the season. . . . Monet's *La Prairie* realised 6,400 frs., *Les Meules* 9,000 frs., *Falaise à Varengeville* 9,500 frs., and *La Seine à Argenteuil* was knocked down to M. d'Hauterive for 11,500 frs. Renoir's works fetched between 10,000 and 20,000 frs. Monet's *Portrait of Claude Monet in his Studio*, which was sold after Monet's death for 150 frs., changed hands at 10,000 frs.

At the Vever sale in 1897, Monet's *Le Pont d'Argenteuil* realised 21,500 frs.

Bryan's "Dictionary of Painters and Engravers." Edited by Dr. Williamson Vols. II. & III. Bell & Sons 21s. net each

THE EMPRESS JOSEPHINE BY J. B. ISABEY (WALLACE COLLECTION) FROM BRYAN'S "DICTIONARY"

THE second and third volumes of this most useful publication are as satisfactory as the first. Thoroughly trustworthy biographies of all the artists of note who have passed away since the last edition of the *Dictionary* was brought up to date, several years ago, have been added, including those of Lord Leighton, Sir John Millais, Du Maurier, Sir John Gilbert, Kate Greenaway, Phil May, and many others, whilst the articles already in type have been subjected to most careful revision by the editor and the group of experts he has chosen as his collaborateurs. An almost entirely new essay, for instance, has been written on Lorenzo Lotto, in connection with whose work such important discoveries have recently been made by Bernhard Berenson. The Sienese masters have been dealt with afresh by Miss Olcott, a little known but able writer who, during a long residence in their native city, has devoted much attention to their paintings: and the well-known writers, A. Lys Baldry, Lord Ronald Gower, H. Weale, G. R. Dennis, Miss Constance Ffoulkes, with many others, whose reputation is still to make, have contributed articles that are as noteworthy for their literary style as for their sound criticism. The editor has indeed spared no time or trouble in grappling with his herculean task, and not the least charming feature of the new publication is the large number of fine photogravures and process blocks after famous masterpieces, the former including a beautiful reproduction of Botticelli's *Magnificat*, from the Refizzi, the *Portrait of Philip Lord Wharton*, by Van Dyck, from St. Petersburg, that of *Willem van Heythusen*, by Franz Hals, from the Lichtenstein Gallery, Vienna, *The Meier Madonna*, by Holbein, from Dresden, and *The Angel presenting the Holy Child to His Mother*, by Filippo Lippi, from the Chiesa degl' Innocenti, Florence. The five volumes, when complete, will indeed form a perfect library and gallery of art of inestimable value to the student.

FORTHCOMING BOOKS.

An exact facsimile reprint of the most famous of Venetian illustrated books, *The Hypnerotomachia Poliphili, or The Strife of Love, as seen in a dream by Polifilo*, will shortly be issued by Messrs. Methuen, the edition being limited to 350 copies.

Since it first issued from the press of the renowned Aldus Manutius, *The Hypnerotomachia* has been constantly sought for and prized by lovers of beautiful books, the great collector Jean Grolier purchasing a large number of copies. The Duke of Devonshire possessed one such Grolier copy, made all the rarer by being printed on vellum; another (on paper) was at one time in the Spencer collection, and the copy in the British Museum, though not a Grolier copy, is almost as valuable, having at one time been in the possession of Grolier's great rival, Tomasso Maioli. The value attached to so famous a book has caused every copy of it discovered in recent years, however mutilated or imperfect, to be preserved, and every year two or three such imperfect copies come into the sale rooms and fetch thirty and forty pounds a-piece. A perfect copy is a much greater rarity, the last to appear under the hammer realising £120 at the Carmichael Sale in 1903.

Ruskin's Works, for so long by their high price prohibited to the poorer book lover, have by the enterprise of Mr. George Allen been considerably cheapened during the past year or two, his last effort to bring Ruskin to the people being an issue of a pocket edition at a uniform price of half-a-crown. *Sesame and Lilies*, *The Ethics of Dust*, and *Munera Pulveris*, are among the first twelve volumes issued, and during July and August, *Frondes Agrestes*, *Mornings in Florence*, and *St. Mark's Rest*, will appear. Shall we, I wonder, yet see *Modern Painters* and *The Stones of Venice* issued at the same price per volume?

Messrs. Dent & Co. have an extremely interesting book in the press by the well known authority, the Rev. P. H. Ditchfield, M.A., entitled *The City Companies of London*. The volume will be copiously illustrated by Mr. A. R. Quinton and others.

First editions of the works of Swinburne are always in demand amongst collectors, and a new work from his pen is an all too infrequent occurrence. Messrs. Chatto & Windus, however, have in preparation a new volume entitled *A Channel Passage and other Poems*, which will be published during the present season. The same firm are issuing *The Collected Works of Algernon Charles Swinburne* in six monthly volumes, volume ii. being ready in July.

For the first time book lovers will have an opportunity of purchasing the *Travels of Marco Polo* in a compact form, Messrs. Newnes having included it in their Thin Paper Classics Series.

The first volume of Messrs. Bell's Variorum edition of the *Works of Beaumont and Fletcher* is published, the remaining eleven volumes being published at monthly intervals. Each play has a separate editorial, the complete work being under the care of Mr. A. H. Bullen.

Among Messrs. Dent's forthcoming publications must be noted four new volumes of the Temple Dramatists—Ford's *Broken Heart*, Lyly's *Campaspe*, *The Return from Parnassus*, and Tourneur's *Revenger's Tragedy*. The immense popularity of this delightful series is amply proved by the fact that many of the volumes are in their second and third edition. That excellent series, the Mediæval Towns Series, has also proved so successful that a new series has been started under the title of the Larger Mediæval Towns Series, it being the publishers' intention to include both new works and the more popular of the volumes in the original series, though the volumes in the "Larger" series will be printed on larger paper and illustrated with reproductions on a scale that was not possible with the smaller books.

BOOKS RECEIVED.

The Tower of London, by Harrison Ainsworth. 3s. 6d. net. *The Life of an Actor*, by Pierce Egan. 2s. 6d. net. *Ask Mamma*, by R. S. Surtees, and illustrations by John Leech. 3s. 6d. net. *Frank Fairlegh*, by F. E. Smedley. 3s. 6d. net. *Turner*, by Francis Tyrrell-Gill. 2s. 6d. net. *Greuze and Boucher*. 2s. 6d. net. *Book-plates*, by Ed. Almack, F.S.A. 2s. 6d. net. *Velasquez*, by W. Wilberforce and A. R. Gilbert, London. 2s. 6d. Methuen & Co.

Venice, by Pauli. H. Grevel & Co. 4s. net.

G. F. Watts, by G. K. Chesterton. Duckworth & Co. 2s. net.

The Essential Kafir, by Dudley Kidd. A. & C. Black. 18s. net.

Rubens, by Knackfuss. H. Grevel & Co. 4s. 6d. net.

Biographic Clinics, Vol. II., by George M. Gould, M.D. Rebman, Ltd. 2s. net.

Rosetti, by A. C. Benson. Macmillan & Co., Ltd. 2s. net.

Wm. Adams (an Old English Potter), by Wm. Turner, F.S.S. Chapman & Hall. 30s. net.

Adventures among Pictures, by C. Lewis Hind. A. & C. Black. 7s. 6d. net.

Guide to the English Pottery and Porcelain. Trustees of British Museum.

The Thirty-five Styles of Furniture, edited and published Timms & Webb. 25s. net.

The Artist Engraver. Part II. Macmillan & Co. 7s. 6d. net.

Old West Surrey, by Gertrude Jekyll. Longmans, Green and Co. 13s. net.

Six Lectures on Painting, by George Clausen, A.R.A. Elliot Stock. 5s. net.

Poet's Corner, by Max Beerbohm. Wm. Heinemann. 5s. net.

Bryan's Dictionary of Painters and Engravers, Vols II. and III., by Geo. C. Williamson. G. Bell & Sons. 21s. net.

English Earthenware and Stoneware, by Burton. Cassell & Co. 30s.

The Golden Trade, by Richard Jobson, 1623. Speight and Walpole.

The Art of J. MacWhirter, R.A.M., by M. H. Spielmann. Franz Hanfstaengl.

The Collector, by E. L. Deane. Horace Cox. 10s. 6d.

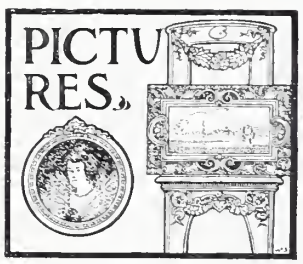
Old Silver Work. J. Starkie Gardener, F.S.A. B. T. Batsford. £5 5s.

Sir Francis Chantrey, by A. J. Raymond. A. & F. Denny.

How to know Oriental Rugs, by Mary B. Langton. S. Appleton. 8s. 6d.

Whistler as I knew him, by Mortimer Menpes. A. & C. Black. 40s.

ONLY one sale of the first importance was held at Christie's in May, owing to the Whitsuntide recess; this sale (May 7th) was, as usual, largely made up of small properties from various sources, but it also included the collection of pictures by old masters and of the early English school, the property of Mr. S. H. Fraser, of Cleadon Meadows, Sunderland (whose 95 lots contributed but £8,405 5s. to the day's total of £20,357 6s. for 130 lots). The sale was a curious commentary on "pedigree" pictures, for several of those in Mr. Fraser's collection possessed pedigrees which should have satisfied the most exacting demands, and yet they almost invariably sold for small amounts. As a matter of fact, in some cases the pedigrees appear to have been applied to replicas of original pictures in one or more well-known public collections. The moral of this is, that whilst a pedigree is an undoubted factor in the sale of a really fine picture, it is worse than useless when tacked on to an inferior version, whether by the artist himself or by an unknown copyist. The only drawings in Mr. Fraser's collection which need be here mentioned, are the following: D. Cox, *A Welsh Landscape*, with children and poultry, 1843, 18½ in. by 27 in., 215 gns.—from the Murrietta sale of 1892, when it realised 540 gns.; W. Hunt, *Contented with Little*, a boy seated on a tub at a table holding a dumpling on a fork, 11 in. by 7½ in., 150 gns.—at the E. H. Lawrence sale of 1892 this realised 300 gns.; and J. M. W. Turner, *Rhodes*, 5¼ in. by 8¾ in., 160 gns.—engraved in Finden's illustrations to Lord Byron's *Works*, vol. ii., and from the Novar sale of 1878, when it brought 250 gns. The more important of the Fraser pictures were the following: O. Brekelenkam, a musician pulling on his boots, on panel, 17 in. by 16 in., 140 gns.; P. Codde, a family group, consisting of a gentleman in black dress and hat, his wife by his side, three young boys, and a gentleman behind a table, on panel, 20⅝ in. by 29 in., signed with monogram, and dated 1642, from the Hadzor collection, formed by Joseph Strutt, of Derby, 270 gns.; D. van Delen, interior of a palace adorned with sculpture and marble, a group of cavaliers and ladies at a repast, the figures introduced by D. Hals, signed, on panel, 24 in. by 35 in., also from the Hadzor collection, 110 gns.; J. B. Greuze, the artist's daughter, in yellow dress, seated, holding a letter, on panel, 25 in. by 19 in., 206 gns.—from the Novar sale of 1878, when it realised 105 gns.; Sir T. Lawrence, portrait of *Miss Storr of Blackheath*, in white dress, trimmed with fur, 29 in. by 24 in., 270 gns.; Filippo Lippi, *The Madonna*, in blue robe, trimmed with gold, seated on a terrace, holding the infant Saviour, landscape background with Tobit and the angel, on panel, 28 in. by 17½ in., 500 gns.—from an old altar at Florence, 710 gns. at the H. L. Puxley sale in 1888; W. C. Duyster (catalogued as J. Ver Meer of Delft), a group of cavaliers seated round a fire-place, two others playing cards in the background, on panel, 16½ in. by 18 in., 300 gns.; G. Metsu, *The Blacksmith's Yard*, 31½ in. by 25 in., 155 gns.—a repetition of the Berlin picture; Murillo, *Sir Thomas de Villaneuva distributing alms to Beggars*, 66 in. by 47 in., from the collection of the Emperor Maximilian of Mexico, and mentioned by C. B. Curtis, 370 gns.; D. Teniers, a man in green coat, seated, playing a violin, a group of peasants round a fire in the background, a man talking to a woman at a window on the right, on panel, 13½ in. by 18½ in., 210 gns; Velasquez, a full length portrait of the *Infant Don Balthazar Carlos, Prince of Asturias*, son of Philip IV. as a boy, black dress, slashed with white, white lace collar and cuffs, 56 in. by 43 in., 1,500 gns.—from the collection of Sir W. W. Knighton, 1885, when it realised only 155 gns.; and E. De Witte, *The Interior of a Church*, with a group of figures and a dog, 36 in. by 43 in., 500 gns.



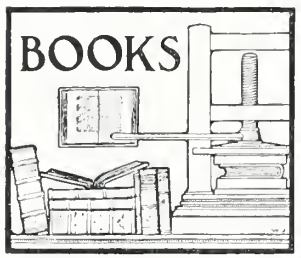
There were two single properties, each consisting of a portrait by T. Gainsborough; one, sold by order of the executors of Lady Maria Emily Affleck, represented *Lady Mary Impey*, daughter of Sir John Reade, of Sonning, Berks, and wife of Sir Elijah Impey, chief justice of Bengal, in white dress edged with blue, blue bow, black waist-band and powdered hair, 30 in. by 25 in., 2,800 gns; and the other, the property of Mr. E. C. Schomberg, of Cliff Hall, Market Lavington, was a portrait of *David Garrick*, the actor, in grey-brown coat and green vest, edged with gold braid, white stock and ruffles, leaning on his left elbow and holding a book in his right hand,

30 in. by 25 in., painted for Dr. Ralph Schomberg, M.D., 700 gns. The "Slindon Heirlooms," consisting of seven pictures, included only one which reached three figures: Sir W. Beechey, whole length of *Anne, Countess of Newburg*, daughter of James Webb, Esq., in soft white dress, with gold sash, and gold ribbon in her hair, holding a thin veil over her head, 93 in. by 57 in., 550 gns.

The different properties included a companion pair of pastel portraits, oval, 23 in. by 17 in., by J. Russell, exhibited at the Royal Academy of 1792, and mentioned in Dr. Williamson's monograph, *Lady Frederick*, in black and white dress with powdered hair, 600 gns.; and *Sir John Frederick*, in blue coat with powdered hair, 140 gns; and the following pictures:—Two portraits by Sir H. Raeburn, *Archibald Constable*, the publisher, in dark blue coat, yellow vest and stock, 50 in. by 40 in., exhibited after the artist's death, 1823, and engraved by Payne, 400 gns.; and a portrait of a boy in green coat, with white collar and black stock, 29 in. by 24 in., 500 gns. Several portraits by G. Romney, *Sir Robert Strange*, the eminent engraver, in crimson gown trimmed with fur, seated at a table on which are books, 50 in. by 40 in., painted in 1788, 520 gns.; *Lady Hester Amelia De Burgh*, in lilac-coloured dress and yellow sash, 30 in. by 25 in., £200; a young lady in white dress with mauve sash, seated on a sofa, 23 in. by 20 in., 510 gns.; *Catherine Lady Abercorn*, daughter of Sir Joseph Copley, in white muslin dress embroided with gold, and pink sash, 29 in. by 24 in., 2,000 gns.; and *Maria Copley*, daughter of Sir J. Copley, in white dress with green sash tied in a bow, in an oval, 29 in. by 24 in., 600 gns.; G. Vincent, a woody landscape with a peasant leading a donkey and cows across a stream, a cottage on the left, 35 in. by 44 in., 280 gns.; Rembrandt, *The Adoration of the Magi*, on panel, 45 in. by 33½ in., 450 gns.; and Sir J. Reynolds, portrait of *Lady Gibbons*, daughter of Admiral Watson, as a child, in white lace dress and cap, with pearl necklace, 29 in. by 24½ in., 380 gns.

The sale on May 14th consisted of pictures by old masters of Maurice de Talleyrand-Perigord, Duc de Dino; of the Duke of Marlborough, of Sir William Martin Conway, and from numerous other private collections. A good many of the pictures would appear not to have reached the reserve prices, and the following were the more important:—J. S. Chardin, *Still Life on a Table*, 15½ in. by 12½ in., 120 gns.; two drawings by H. D. Van Blarenberghe, *Old Paris*, 11½ in. by 16½ in., 62 gns., and *The Picture Gallery* of the Duc de Choiseul, an exquisitely finished little work, 8½ in. by 12 in., 550 gns.; Hobbema, *A Woody Landscape*, with water mill, horseman and beggar, on panel, 29 in. by 41 in., 255 gns.; F. Holl, Portrait of *the Right Hon. W. E. Gladstone*, 50 ins. by 40 in., exhibited at the Royal Academy of 1888, 450 gns.; Sir E. J. Poynter, *Phyllis*, 24 in. by 18 in., 160 gns.—with the exception of the first-named, the preceding formed part of the Duke of Marlborough's collection; Sir J. Reynolds, whole length Portrait of *James Murray, Esq.*, of Broughton, in scarlet coat of the Caledonian Hunt, standing in a landscape, holding his whip in his right hand, 94 in. by 58 in., 410 gns.; J. Hoppner, Portrait of *Mrs. Fry*, in buff dress and cloak, 29 in. by 24 in., 80 gns.; two by S. Scott, both 42 in. by 66 in., *Blackfriars Bridge and Saint Paul's*, 135 gns.; and *Westminster from the River*, 150 gns.; Sir J. Reynolds, *The Death of Dido*, 24 in. by 36 in., 100 gns.; Rembrandt, Portrait of a Gentleman, in black dress and hat, with white collar and cuffs, holding his gloves in his left hand, 39 in. by 30½ in. (from the Dudley collection, 1892), 480 gns.; P. P. Rubens, *The Madonna*, in red and blue dress, holding the infant Saviour, on panel, 25 in. by 18½ in., 160 gns.; and J. Stark, *The Pond*, 24 in. by 30 in., 155 gns.

The concluding sale of the month (May 28th) included modern pictures and drawings from various sources, but the total of 164 lots only amounted to £5,092 19s. 6d. The more important pictures included two by E. Verboeckhoven, *Ewes, Lambs, and Ducks*, 1864, 28 in. by 41 in., 300 gns.; and *Ewes, Lamb, Goat, and Poultry*, 1875, 24 in. by 32 in., 190 gns.; J. Phillip, *The Gaugers are coming!* an illicit still in Glen Fort, 49 in. by 55 in., exhibited at the Royal Academy, 1845, 140 gns.; H. H. La Thangue, *Gleaners*, 45 in. by 40 in., 130 gns.; T. Faed, *Peace in a Cottage*, 15 in. by 19 in., 180 gns.; two by H. Henner, *A Girl Reading*, 25 in. by 17½ in., 150 gns.; two by F. Roybet, *A Cavalier Drawing his Sword*, on panel, 16 in. by 10 in., 65 gns., and *A Cavalier in a Red Cloak*, 32 in. by 25 in., 200 gns.; T. S. Cooper, *Cattle and Sheep on the Cliffs near some old Cannon*, 1888, 37 in. by 59 in., 145 gns.; two by B. W. Leader, *Sunshine after Rain on the Llugwy*, 1890, 20 in. by 30 in., 98 gns., and *Near Capel Curig, North Wales*, 19½ in. by 30 in., 130 gns.; and A. Segoni, *Napoleon decorating the Guards after the Battle of Marengo*, 36 in. by 57 in., 115 gns.



THE exceedingly scarce original edition of the work by Valturius, known as *De Re Militari*, invariably excites keen interest when it appears in the auction room. That, however, is but seldom, as will readily be imagined when it is stated that for seventeen years only three copies have been publicly offered for sale. The first of these belonged to the well-known "Lakelands" Library, sold in March, 1891, and being imperfect—it wanted the leaf with the imprint—brought no more than £40. The Ashburnham copy realized £219 in May, 1898, but that, too, was found to be defective on collation, and, being returned on that account, was offered for sale again seven months later, when the price dropped to £168. The third copy, catalogued by Messrs. Sotheby as perfect (but having part of a leaf in facsimile), sold for £160 on May 2nd of this present year. The original edition is a folio printed at Verona in 1472, and it is worthy of note that the second edition, printed there in 1483, has wood-cuts differing from the first; that the first Italian

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edition, itself worth £50 or £60, appeared the same year, and that there is a Paris edition of 1532, also in folio. Mr. W. Morris's copy of this last-named and inferior issue realised £5 10s. at his sale in 1898.

Such is the lore in so far as it relates to auction prices connected with the celebrated military treatise of Robertus Valturius. Intrinsically, however, the book is much more important. Finely printed by John of Verona—Joannes ex Verona Oriundus, as the Latin imprint quaintly has it—it contains eighty-two graceful woodcuts, probably from the designs of Matteo de' Pasti, whose skill as an artist Valturius himself recognised in a letter to Mahomet II. These woodcuts represent military operations and engines of war, and have given rise to a great deal of controversy, as a number of them are identical in design with those appearing in Hohenwang's undated German translation of a work on military tactics by Vegetius, which Dr. Muther assigns to the year 1470. Perhaps the date is incorrect, in which case one manuscript may have been copied from the other, or Valturius may have become the victim of a "curious coincidence," such as we sometimes come across in modern practice when charges of plagiarism or downright robbery are deftly explained away on that hypothesis. Be that as it may, the connection between Vegetius and Valturius is a question for the red tape bibliographers rather than for us.

The sale of the second of May which has occasioned these remarks about Valturius was of the library of the late Mr. Alfred Higgins, of King Street, Portman Square, noticeable chiefly for its manuscripts. The printed books were not of supreme importance, exception being, of course, made in favour of the *De Re Militari* aforesaid. A copy of the well-known *De Plurimis Claris Sceletisque (sic) Mulieribus*, printed at Ferrara in 1497, folio, brought £46 (part of the title page in facsimile), and a fine example of Valla's *De Elegantia Latinæ Linguæ*, 1471, folio, £30. The first named work is credited to Foresti, of Bergamo, and is an early illustrated book of very considerable importance. Another sale held by Messrs. Sotheby the day following, also comprised a considerable number of manuscripts, among them the autograph MS. of Burns's *The Whistle, a Ballad*, consisting of eighteen stanzas of four verses each, the first commencing with the well-known "I sing of a whistle, a whistle of worth." This MS. was sent with a letter by the Poet to the Duke of Queensberry, on Sept. 24th, 1791, many years before his Grace, with greedy vandalism, denuded the forest-lands of Drumlanrig and Neidpath. What Burns said in verse to that proceeding we know, and what Wordsworth said we also know—"Degenerate Douglas"; "From aught that's good exempt"; "The very name of Douglas blasted"—poetic curses on the selfish *roué* whose life Mr. J. R. Robinson has pourtrayed under the title of "Old Q." The manuscript of *The Whistle* and the letter accompanying it, containing a reference to the Duke's then "polite affability," realised £155.

The printed books were not of much account, in fact only one need be referred to at length. This was Christopher Saxton's *Maps of England and Wales*, a folio published in 1579, which realised but £23. The maps, it appears, were issued separately between 1573 and the date in question, when the title and index were added. The copy was not quite complete (3 leaves missing) but contained the portrait of Queen Elizabeth and the 35 maps, including that of England, the whole coloured by hand and bound in old 17th century vellum. Though this work has been declining in value for some time, the amount now realized was small, even under the circumstances. Last season, the average price stood at nearly £40, and at the Tyrell Sale in December, 1891, as much as £86 was obtained, although the copy was not quite perfect. In May, 1901, £90 was realised. These maps are important, as they were the first ever engraved in this country. Another important work sold on the same occasion was a generally sound copy of the very rare *editio princeps* of the *Imitatio Christi* printed by Günther Zainer at Augsburg, about the year 1471. It realised £85.

Two sales, one held by Messrs. Sotheby on May 4th, and the other by Messrs. Puttick & Simpson the day following, may be passed in a few words. They contained little, if anything, that is not of constant occurrence, and the books, as a whole, were of little account. Mr. J. W. Ford's Library, lately housed in Enfield Old Park, was of a different character, some 680 lots in the catalogue realising rather more than £2,600. Many of these were of very considerable interest, notably the *Dunciad* of 1728, which realised £49 (morocco extra). This celebrated Poem was first announced under the title of "Dulness," but that title was changed before publication to the one by which it is now known. The original edition of 1728 is of small size; this copy, a large one by the way, measuring some $7\frac{5}{8}$ in. by $4\frac{3}{4}$ in., and bearing on its frontispiece the figure of an owl, which indeed distinguishes other issues of the same and later dates. What is known as the "Ass Frontispiece" first appears in the *Dunciad Variorum* of 1729 (4to). In this and many later issues an ass is seen chewing thistles and laden with books, on the top of which is an owl. Great care has to be taken to distinguish the several issues dated 1728. The first is clearly a 12mo. book, but then, there is another and a later issue of the same size, containing the same number of pages (51) and the same owl frontispiece. The first can be told by the absence of an advertisement on page 48, and the fact that pages 5-8 and 9-12 are frequently misplaced. The second test is not conclusive; the first is, or at any rate is supposed to be, for there can be no denying that even yet the early issues of the *Dunciad* are capable of causing a great deal of confusion and cross questioning. The *Dunciad* was inscribed to Bolingbroke, to whose suggestion Pope was indebted for the idea and many of the principles which are therein enunciated. "It was not until the fourth and last book was published that Pope avowed himself the author." So says Mr. Saunders in his *Story of some famous Books*, though the very reverse appears to be the case.

When W. H. Ireland put his play *Vortigern* to the credit of Shakespeare and would have the world believe that he was the author of it, one celebrated scholar observed that Shakespeare might certainly have written

the tragedy, but if so, he must have been drunk. A similar remark may fairly be made about *The Merry Devill of Edmonton* which Kirkman likewise attributed to the Swan of Avon, presumably on the strength of "internal evidence" coupled with Mosely's entry in the Stationer's books of September 9th, 1653. A prior entry, however, credits the play to "T.B.," probably Tony or Anthony Brewer. Coxeter suggests that Drayton was the author, while the Duke of Roxburghe catalogued his copy under the heading "Anonymous." On the whole, it may safely be said that it is extremely unlikely that Shakespeare had anything to do with it. The copy sold on this occasion realised £25 as against 24s. obtained at the Roxburghe sale in 1821. It was printed in 1631, 4to, and had formerly belonged to Mitford.

Among the other books belonging to Mr. Ford the following are noticeable: Blackmore's *Lorna Doone*, 3 vols., 1869, a very fine copy in blue cloth, at one time belonging to the author, whose name, however, had been cut off the fly-leaf by some typical vandal, £19; *The Ibis*, from the commencement in 1859 to 1895, with the general index, 38 volumes, half morocco £48 10s.; *A New Booke of Good Husbandry*, by Janus Dubravius, 1599, 4to, £26 10s. (calf extra); Gribelin's *New Book of Ornaments*, 1704, oblong 4to, £29 10s.; a good copy of *The Grete Herball*, 1st ed., 1526, folio, £40 10s. (morocco extra, by Riviere); and Turberville's *Booke of Faulconerie*, 1st ed., 1575, 4to, £40 (morocco extra). Mr. Ford appears to have been, and probably still is, an ardent admirer of Goldsmith, quite a large number of whose works figure in the catalogue. *The Traveller*, 1st ed., 1765, brought £19 15s. (morocco extra); 2nd ed., 1765, a presentation copy with inscription "With the author's best esteem," £12 5s. (uncut). *The Deserted Village*, 1st ed., 1770, £29 (calf extra); another copy in the original blue wrappers, slightly defective, £36. *Retaliation*, 1st ed., 1774, £26 (morocco extra); and *The Haunch of Venison*, 1st ed., 1776, £28 10s. (morocco extra). In addition to these and other important printed books were two autograph letters of more importance still, as they are necessarily unique. One, which realised £56, was on two folio pages. It was written by Goldsmith to his uncle, and had reference to a projected visit to Paris and a loan of £20, for which the hopeful nephew had drawn at sight. In it, he speaks of the poverty in which his relation had once found him, and the melancholy that was beginning to make him her own. The other letter reminds one of that "fancy portrait of Oliver Goldsmith in the act of borrowing five shillings to pay his milk bill," with which a clever caricaturist amused the town. In this case, however, the distressed poet flew higher and proposed to borrow ten guineas from his publisher, promising "copy" for the following Wednesday. This missive brought £26, while a third discloses on the face of it that £14 14s. was the total paid to the author for his life of Richard Nash.

On May 9th, and four following days, Messrs. Hodgson disposed of a mass of books and tracts, chiefly upon trade and commerce, collected by a gentleman who had bestowed upon them considerable expense in the matter of binding. There were other books as well, and one of them—the original edition of *Chapman's Homer*, brought as much as £230. The title of this excessively scarce book reads: *Seaven Bookes of the Iliades of Homere, Prince of Poetes;* it was printed by John Windet in 1598. To this was added *Achilles Shield*, printed by the same hand in the same year. These translations constitute one of the greatest literary achievements of the Elizabethan age. Another work that attracted attention was Wilfred Holmes's *The Fall and Evil Successe of Rebellion*, printed by Binneman without date, but 1573. This realised £20 (morocco extra). As a whole, the books in this collection were not good copies—this remark applying with force to those on Agriculture, America and the West Indies.

Mr. William Crampton's excellent library of manuscripts and printed books, sold on the 11th and 12th of May, constituted the last important sale of the month. A second folio Shakespeare, with the leaf "to the reader" in facsimile, was sold for £87. The defect named was a veritable misfortune, as this was a large copy measuring 13¾ in. by 8⅝ in. though it had the Allot imprint on the title page, which in point of rarity is not to be compared with that bearing the name of John Smethwick. Milton's *Paradise Lost*, printed at the Doves Press in 1902, realised £22 10s., bound by Mr. Cobden Sanderson in dark green morocco extra. The auction value of an ordinary copy of this book does not now exceed five guineas, so that Mr. Saunderson's binding must be credited with much. Mr. Crampton's collection realised nearly £1,800, and was remarkable not only for its wide scope and elevated character, but for the large number of extra illustrated books which it contained. Some of these were of great interest and educational value.

The Natural History and Scientific Books, forming the first portion of the library of the late Mr. Philip Brooks Mason, sold by Mr. J. C. Stevens on May 17th, realised no more than about £350. Lord Lilford's *Coloured Figures of the Birds of the British Islands*, an original subscriber's copy, 7 vols., 1885-97, brought £45, and a set of the 16 volumes (bound in 8, half roan), forming *Curtis's British Entomology*, 1824-30, £15 10s. This series, though originally published at £43 9s., was reduced in price in 1856 to less than half that amount.

On May 26th and following days Messrs. Puttick and Simpson sold the library of the late Mr. H. Stopes and some other properties, the chief item consisting of an extensive collection of autograph letters, old documents, engraved portraits, views, plans, and miscellanea illustrative of the life of Lord Byron and the history of Newstead Abbey, the whole forming a valuable relic of the great poet. The price realised or bid was £95. This collection may have been bought in. It ought to have been, as it came from a connection of the Byron family, and was of unique interest. The tendency of the age is to pay increasing prices for important literary productions or collections which from their nature cannot be duplicated.

Several notable collections appeared at Christie's Rooms during May, including the furniture and china of the Duc de Dino; the Worcester and Dresden porcelain of Sir J. Thomas Firbank, M.P.; the old Sèvres and Dresden porcelain, the property of E. J. Stanley, Esq., M.P.; and some fine French furniture from Blenheim Palace, the property of the Duke of Marlborough.

Duc de Dino Sale

THE Duc de Dino sale was remarkable for the high price given for a superb pair of famille-rose cisterns with lion's mask handles, 23 in. diameter, 15 in. high, of the Young Ching dynasty, which realised £1,120. Around the sides are finely enamelled compositions of figures, buildings, and flowers, with pale blue bands with a diaper pattern in black above and below. Of the furniture, the most notable items were two credences—one of oak, French sixteenth century, and the other of walnut wood of the same period, which made £336 and £346 10s. respectively; and a set of four upright panels of old Burgundian tapestry, each panel representing flowers and foliage, and measuring 11 ft. 3 in. by 8 ft. 8 in.; these realised £892 10s.

The Firbank Sale

THE magnificent Firbank collection of porcelain included two Worcester dessert services, one of sixty pieces, and a Worcester tea service of eighty-one pieces, each service, unfortunately, being split up into several lots. The first, a splendid scale blue service, painted with birds, excited much attention, and produced £1,318. There is little doubt, however, that it would have realised far more had it been sold *en bloc*. The smaller dessert service, painted with flowers on a dark blue scale pattern ground, sold in eight lots and made £276; and the tea service of a similar design, sold in eighteen lots, realised £696. The Dresden porcelain in the collection also made high prices—a small group of a harlequin, girl and child, realising 215 gns., and another group of lovers and two harlequins falling to a bid of 520 gns. Four groups of children representing the Arts and Sciences went for 270 gns.; a pair of birds on trees for 240 gns.; and Asia and Africa, a pair of groups of children, for 110 gns.

The furniture in the sale included few items of great import, but £231 was given for a pair of mahogany torchères, formed as oviform vases, and a small Chippendale table and two mirrors by the same maker made £112 and £194 respectively. The highest price, £493 10s., however, was given for a Louis XVI. three-leaf screen with Beauvais tapestry panels; a Louis XV. canape covered with similar tapestry made £420; the same figure being given for a pair of corner-shaped bergères of the same period covered with Beauvais tapestry, representing subjects from La Fontaine's Fables.

THE sale of the Marlborough furniture and the Stanley porcelain, on the 27th, proved to be one of the most successful sales during the month, £14,115 being obtained for the 127 lots. One item alone, however, accounted for £3,150, namely, a Louis Seize commode, stamped with the name of J. H. Riesener, from the Duke of Marlborough's seat, Blenheim Palace. This fine piece, decorated with tambour panels, had the centre beautifully inlaid with coloured marqueterie, the end panels embellished with tulip wood parqueterie, and the whole mounted with the usual cast and chased ormolu mounts. Two fine early eighteenth century bronze groups, also from the Duke's collection, representing *Pluto and Prosperine* and *The Rape of the Sabines*, realised £1,050; a life-size terra cotta nymph, by Falconet, with difficulty realised £420; and another group attributed to Clodion fell at the first bid of 50 gns. £315 and £504 was given for two Louis XVI. clocks, one by Le Fauchant and the other by Hartingue; a delightful Régence carved oak table made £399; and a Louis Seize commode mounted with ormolu went for £357.

The Duke of Marlborough's Furniture

The Stanley Sale

OF the Stanley porcelain, the most noticable items were among the Sèvres, a cabaret with canary yellow borders making £525; another, gros bleu with Tenier subjects, £210; another, apple green painted with trophies, £283 10s.; and a magnificent pair of gros bleu vases £1,500. Two other fine cabarets must be mentioned, one turquoise blue by Taillandier, and the other gros bleu by Boulanger and Michard, which realised the same figure, *i.e.*, £241 10s.

The Gilbert Sale of Porcelain

CONNOISSEURS had an excellent opportunity of acquiring some fine old English, Continental and Oriental porcelain at a sale held by Messrs. Holcombe, Betts & West at the Conduit Street Galleries on May 11th, 12th and 13th, when the property of the late T. D. Gilbert, Esq., an ardent collector, was dispersed. The collection included Bristol, Bow, Chelsea, Worcester, Derby, Dresden and Sèvres, the majority of the items being remarkable for their excellence. The highest price obtained was £170 for a Sèvres cabaret with a deep blue ground richly painted with flowers and gilt; a cup and saucer from the same factory, heavily gilt, painted with birds on a deep blue ground, made £128; and a vase with gros bleu ground, painted with flowers and mounted with ormolu, £56. The next prices of importance were obtained for the old Worcester, a fine cup and saucer painted with Watteau subjects on a scale blue ground, with the square mark, making £110, and a richly gilt mug painted with birds and insects realising £120. Some Dresden figures also made good prices, £110 being given for a group of two figures, a lady and a gentleman sleighing; a figure of a girl in harlequin bodice making £63; and a pair of figures of a general and a peasant £46. A Swansea cabaret, with a fine mark, went for £52 10s.; £55 purchased an old Bow figure of a warrior with a cupid, marked with dagger and anchor; a white and gilt Chelsea vase with scroll handles fell to a bid of £57 15s.; and an old Chelsea group of Mercury and Venus, with the gold anchor mark, made £46.

Miscellaneous Sales

At an important sale held by Messrs. Provis and Sons, Manchester, from the 9th to the 12th of May, at the Grange, Levenshulme, a good collection of old oak and other furniture, together with some choice china, came under the hammer. Some particularly fine old blue and white Spode attracted much attention, £92 being given for a dinner service of 180 pieces, and a supper service of 10 pieces, complete with antique mahogany tray, making £30 10s. First in importance amongst the furniture was an inlaid satinwood cabinet, attributed to Chippendale, which realised £82; a fine Elizabethan oak sideboard, genuine without a doubt, made £60; and a bedstead of the same period, remarkable for its ornate carving, £33.

At Messrs. France's Rooms on May 18th, so often the repository of really fine old furniture, a pair of fine old satinwood corner cupboards, 5 ft. 4 in. in height, with the concave shaped door richly painted with floral decorations, realised £120 after some keen bidding.

Messrs. Chesterton and Sons held an interesting sale of furniture, china, etc., at 46, Campden House, in the middle of May, a Persian carpet with the date 1289 (Mohammedan era), woven in the corner, making £50; and a pair of blue and white hexagonal Bow jars with covers, £40.

Messrs. Jenner and Dell, Brighton, obtained some good prices for furniture at a sale held by them early in May, £100 being given for an old Dutch seventeenth century ebony cabinet on stand, most elaborately carved and inlaid with ivory; and a Boulle pedestal writing table, inlaid with artistic scroll designs, was purchased for £65.

A large collection of Greek coins was sold at Sotheby's Rooms on May 9th and 10th, the property of a well-known collector, the 260 lots realising £2,638. A complete list of prices will be found in our Supplement, AUCTION SALE PRICES, together with accounts of the Coin and Medal Sales held by Messrs. Glendining and Co. and Messrs. Debenham, Storr and Sons, and of the Stamp Sales of the month.

Musical Instruments

SALES of Musical Instruments are only too few, barely half-a-dozen occurring this season, but the sale held by Messrs. Puttick & Simpson on May 20th contained items of sufficient interest to whet the palate of the most fastidious violin collector. Guadagnini, Guarnerius, Panormo, and the Amatis were all represented; one violin by Nicholaus Amati, a grand pattern, with guarantee by Hart and Chanot, made the highest price during the sale, *i.e.*, £250. Another splendid instrument, also by N. Amati, the property of the late W. Stamp, Esq., fell to a bid of £200; the same figure was given for a fine example by J. B. Guadagnini, and another by the same maker, with the original label, dated 1752, realised £130. An extremely interesting lot was a violin by Stradivarius, 1720, accompanied by two silver-mounted bows by Tubbs and Tourte, the property of the late L. E. Uhthoff, Esq., which made £160; and two other instruments, one by Domenicus Montagnana and the other by Jerome Amati, went for £80 and £98 respectively. The only Cello of any importance was one by Gioffreda Cappa of Saluzzo, which realised £80.

The Hawkins Sale

THE sale of the second portion of the remarkable Hawkins collection occupied Christie's rooms six days during May, 706 lots producing the enormous total of £77,662 16s. 0d., making with the first portion sold in March an aggregate of £131,682. There is still another portion to be dispersed, for which it is anticipated the sum will not fall far short of £60,000.

The most notable item was a small miniature by Holbein, of Frances Howard, Duchess of Norfolk, which realised the remarkable sum of £2,750.

Owing to lack of space it is impossible to give our readers even the highest prices realised, but a complete list will be found in our supplement, AUCTION SALE PRICES.

Autographs

A SPLENDID collection of autograph letters and documents appeared at Sotheby's rooms in the middle of May, including the collection of the late Sholto V. Hare, Esq. High prices were expected, as the sale included some rare letters by Nelson and Wellington, but £200 or £300 was as much as the most sanguine anticipated for a single lot. These anticipations were more than realised, one letter alone going for the record price of £1,030. This valuable document was a four page letter written by Lord Nelson to his friend Lady Hamilton, on board the Victory, September 25th, 1805, believed to be the last complete letter written by Nelson to the fair Emma, though one of a later date was found unfinished in his cabin and is now in the British Museum. The bidding opened at fifty guineas, quickly reaching £200, at which sum the field was left open to the Auctioneer bidding for a private buyer, and a firm of American book agents. There was a protracted series of £20 and £30 bids until £1,010 was offered by the American firm, this being immediately capped by a bid of £1,030 from the Auctioneer, at which his opponent retired. The next most important item was also acquired by the same collector, a letter written by the Duke of Wellington the day after Waterloo, in which he sets at rest any doubt as to whom the credit of Napoleon's defeat is due. This lot also excited keen competition, but no one would exceed the £101 bid of the unknown collector, at which sum it was knocked down to him.

A particularly interesting item was a holograph letter, signed, from Oliver Cromwell to his wife, dated 4th September, 1650, a fine and most valuable letter, which made £121; and £294 was given for a fine and unique collection of Poems, &c., in the handwriting of the unfortunate Thomas Chatterton, including various letters relating to him from Southey and others.

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ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Books.—I. H., Glasgow (3,568).—Your sixteen volumes of Hume's *History of England* are probably the 1803 edition, and worth from £5, according to condition. Advertise them in THE CONNOISSEUR REGISTER.

H. F. D., Tunbridge Wells (3,517).—We have carefully examined your fourteenth century *Flemish Missal*, and in our opinion it is worth £20.

M. G., Dublin (3,707).—Milton's *Paradise Lost*, 1817. This is one of the innumerable editions of this work that have no value. The other work mentioned is also valueless.

S. L., Bletchley (3,493).—*Spectator*, first edition. If you have the complete set of numbers, from 1 to 555, published between March 1st, 1710, and Dec. 6th, 1712, the value is about £25 to £30.

M. M., Scarboro' (3,787); and E. L., Bideford (3,809).—*Gray's Odes*, Strawberry Hill Press. The copy that realised £171 was Horace Walpole's own copy, containing many interesting MS. notes by him. Another copy, containing interesting matter regarding the publication, realised £40 last year.

C. H. L., Norfolk (3,748). *Analysis of the Hunting Field*, 1845-6. The value of this book has remained at about £11 during the past eighteen months, and if your copy is clean and perfect you should have no difficulty in disposing of it at this price. Scott's *Life of Napoleon Buonaparte*, 1827, is not worth more than £1.

Coins.—E. S. S., Exeter (3,714).—The Roman coins described in your sketch have little value, unless in fine condition.

A. H., Glasgow (3,740).—Your silver coin of Charles II. has no special value.

F. E. C., Waterloo (3,752).—The value of Queen Anne half-crowns varies according to the condition of the coin; in mint state, £1. Your Bank of England dollar token is worth 5s.

Coloured Prints.—M. P., Middlesborough (3,687).—Your coloured print of *The Crucifixion*, by French, after Murillo, is a late impression, and has been coloured by hand. The subject is not one at present in favour with collectors, and we value the print at about 10s.

Engravings.—F., York (3,581).—*Drawings from the choicest Works of Sir Thos. Lawrence*, complete, and in fine condition, realise from sixty to eighty guineas.

W. L. D., Ufford (3,709).—Your engraving of *Sporting Dogs* is probably from the original plate; this was, however, in a worn state, and even if the print had not been spoilt by being touched up by hand and coloured and the margins cut, it would have been worth very little.

H. J. L.—*The Villagers* and *The Travellers*, by J. Young, after George Morland, are worth from £15 to £20 the pair.

J. M. Van B. (3,686).—*Miss Duncan*, by C. Turner, after G. H. Harlow, is worth 30s. Two plates were engraved of *Barbara, Countess of Coventry*, and your print is a good impression from the smaller one. The value is 30s. *Rear-Admiral Lord Hood*, by J. Jones, after Sir Joshua Reynolds, is in demand by collectors at the present moment. Yours, however, being hand coloured, and the margins cut, is only worth about £5.

H. C., Widnes (3,635).—Your portrait of *Her late Majesty* has no special value. The engraver is not known to us, and his name does not appear in the principal lists.

M. T., Cookham, Devon (3,574).—*Mrs. Siddons*, by Francis Haward, after Sir Joshua Reynolds, is a fine and well-known stipple engraving. Haward at first practised mezzotinting, but subsequently devoted himself to work in stipple. His prints, especially when in colour, are much sought after, and early impressions fetch substantial sums. *Lavinia* and *Hobinol and Gandaretta*, by F. Bartolozzi, after T. Gainsborough, R.A., in fine state, are worth several pounds.

A. J., St. Neots (3,584).—*Bolton Abbey*, by Samuel Cousins, after Sir E. H. Landseer is worth between £17 and £30, according to state.

Mezzotints.—B. S., Ipswich (3,758).—*The Pembroke Family*, after Sir Joshua Reynolds, by J. Watson, proof before letters, has fetched £11. *Garrick between Comedy and Tragedy*, after Sir Joshua Reynolds, by E. Fisher, second state, is worth between £15 and £20.

F. T. G., St. Neots (3,587), and F. B. A., Carofin (3,579).—Mezzotints by V. Green realise high prices, and are in much demand.

Continued in advertising pages.

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Her Grace the Dutchess of Devonshire

Pictures

George Morland
II. The Engravings by Martin Hardie

Last month it was my privilege to say something of George Morland, the man and the painter. Great painter, however, though Morland was, he owes his real popularity to the engravings which have so admirably interpreted his work. If you hear anyone speak with admiration of Morland as a painter, and ask point-blank how many of the artist's pictures the speaker knows, you will find almost invariably that his appreciation depends on his knowledge of the engravings by Ward, Smith, and others, with just a vague remembrance of the National Gallery *Farmer's Stable* to supply a background of real colour. As Sir Joshua Reynolds remarked of McArdell and his fellows, so Morland might well have said of William Ward and John Raphael Smith, "By these I shall be immortalized."

Even during his life-time it was by the prints after his pictures that Morland attained to fame. It is hard to say whether he was pestered most by dealers or by bailiffs. Much of his work was executed on the "while you wait" system, and he was constantly beset by dealers, who would hurry off, taking a canvas still wet, to be instantly translated into stipple or mezzotint. The five years, 1788 to 1792, alone saw the appearance of over a hundred engravings after his work, and during his lifetime over two hundred and fifty separate prints were issued. It forms a record that probably Turner alone has surpassed. The grand total now would be difficult to reckon, for the present writer has a list of over eighty engravers who have interpreted Morland's pictures in mezzotint, stipple, etching, and aquatint; and some of them are responsible for a dozen or two dozen subjects apiece.

PORTRAIT OF G. MORLAND
FROM A WATER-COLOUR DRAWING BY T. ROWLANDSON

It is interesting to note among these engravers the name of William Blake, who in 1803 engraved *The Industrious Cottager* and *The Idle Laundress*. It is interesting also to remember that when the commission was given to Blake by

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Linnell for the illustrations of the Book of Job, the poverty-stricken poet and mystic was on the point of spending his last years in engraving a set of Morland's "Pig and Poultry Subjects."

The delicate refinement of Blake's nature was at the opposite pole to the outspoken coarseness of Morland. Imagine Morland, writing as Blake did, almost at the time when he was working at the pair of engravings mentioned above—"Felpham is a sweet place for study, because it is more spiritual than London. Heaven opens here on all sides her golden gates; her windows are not obstructed by vapours; voices of celestial inhabitants are more distinctly heard." If only Morland could have seen the country with Blake's eyes, and could have put some of Blake's soul into his work, the world might never have known a greater painter.

"The subjects of his pictures," wrote Dawe in 1806, "being adapted to common comprehensions, the prints engraved from them had an unparalleled sale not only in this country but abroad, particularly in France and Germany. Of those of *Dancing Dogs* and *Selling Guinea Pigs* five hundred pairs were sold in a few weeks. One foreign dealer often took as many as would have supplied all England. When the four plates of *The Deserter* were published, a single dealer gave an order for nine dozen sets." It is a striking fact, this immediate acceptance of Morland on the Continent, for the same was the case in later days with Constable, another example of splendid isolation. Even French engravers tried their hands at his pictures of "le sport," for in 1790 and 1791 *La Chasse à la Bécassine*, *La Chasse de la Bécasse*, *La Chasse du Canard*, and *La Chasse du Lièvre* were all engraved by A. Suntach.

A VIEW IN LEICESTERSHIRE FROM THE MEZZOTINT BY J. WARD, AFTER G. MORLAND

It is noteworthy too that this great boom in mezzotint engravings should have marked the turn of the nineteenth as well as of the twentieth century. Concerning the foreign demand, C. Josi, the famous Dutch collector and dealer, writes in 1821: "The craze for English engravings during the last fifty years is extraordinary. Everyone has developed a taste for them. I am, of course, aware that they have reached an exaggerated value as mere objects of

A CARRIER'S STABLE
FROM THE MEZZOTINT BY W. WARD, AFTER G. MORLAND

A COAST SCENE FROM THE MEZZOTINT BY W. T. ANNIS, AFTER G. MORLAND

mercantile speculation, but this is only natural. They are snapped up as soon as they are seen, bring a certain and considerable profit, and few objects have ever met with so rapid and widely-extended a demand."

Josi himself had passed five years in London as the pupil of J. R. Smith. He had no mean powers as an engraver, and in 1797 published *The Peasant's Repast* and *The Labourer's Luncheon*, two excellent plates after Morland. When, however, he returned to Holland, he found that no single plate, be it never so skilfully engraved, could find a purchaser unless it bore an English title and imprint—" Rien n' était comparable aux estampes anglaises ! Tel mérite que pouvaient avoir d' autres, il suffisait, pour leur disgrace, qu' elles ne portassent pas des titres et des inscriptions en anglais, avec le nom du marchand éditeur à Londres." He tells us moreover that, in consequence of this demand, quantities of colour prints after Morland and others were deliberately forged in Holland and in France. It is curious how history has repeated itself. A century later the craze for colour prints has returned, again bringing forgeries in its train. As a famous collector said : " It was like manna in the wilderness, a fall of snow in the night : within a few months from the time the demand was established every shop-window had its Morlands, its J. R. Smiths, its William Wards, brilliant in colour." Let the collector then beware of Morland forgeries, and steer clear also of faded impressions from worn-out plates, furbished up with dabs of colour by indifferent craftsmen.

The success of the Morland engravings was doubtless due to the fact that their publishers took the tide of popular taste at the flood. It was also owing to the nature of the subjects, coming to the jaded Londoner sweet and fresh as the scent of new-mown hay. A reaction had set in that is bound to repeat itself in the immediate future. People were growing tired of endless engraved portraits. They were surfeited with a succession, sweet but insipid, of fair ladies after Lely and Hoppner and Reynolds. Ward and Smith were the first to recognise the possibilities of Morland's work, and to encourage him in painting subject pictures at a time when portraits were putting money in his purse. Ward became Morland's brother-in-law in 1786, and it was he who brought the artist to the notice of John Raphael Smith, under whom he had served his apprenticeship. It was a fortunate day for all of them. Smith's long experience

as publisher and engraver enabled him to gauge the full value of Morland's work. He at once gave him commissions for pictures which he engraved himself, and was so immediately successful in the sale of his own and other prints that he celebrated his good fortune at "a very elegant entertainment" at Hammersmith, where Morland met William Collins, one of his future biographers. Thirty-six pictures in all were bought by Smith, at prices ranging from five to fifty pounds, and were exhibited as the "Morland Gallery." The cost of the engravings varied from five to thirty shillings an impression, and for the owner of a coloured copy there is always the pleasant possibility that he possesses the early work of Turner, who, in his teens, was employed by Smith to give the finishing touches by hand to his colour prints.

The first great year for engravings after Morland was 1788. Though *The Angler's Repast* had been engraved by Ward in 1780, it did not achieve fame till it was re-issued in 1789. *Children Nutting*, engraved by E. Dayes in 1783, and *Domestic Happiness* and *The Coquette at her Toilet*, by W. Ward in 1787, are both well-known prints. The year 1788, however, saw no fewer than eleven engravers busy on Morland's work, and thirty-two plates were published, among them *Delia in Town* and *Delia in the Country*, by J. R. Smith, *Children Playing at Soldiers*, by G. Keating, and *Variety* and *Constancy*, by W. Ward. *Variety* is said to be a portrait of Mrs. Morland, *Constancy* of Mrs. Ward. These two plates, which are in stipple, were issued before letters, and also in colours with the full imprint. They were re-engraved with the signature "Bartolotti," and in this state are to be avoided. To 1789 belongs the famous *Letitia* series, by J. R. Smith, which became so popular that the six plates were re-issued in 1811 at seven and sixpence each. The plates, however, were worn, and in repairing them the costumes were brought up to date, and other disastrous alterations were made. To 1789 and 1790 belong *Selling Guinea Pigs* and *Dancing Dogs*, by T. Gaugain. A certain number of the impressions in colour bear the somewhat rare acknowledgement "Printed in colour by T. Gaugain." At Gaugain's sale in 1793 the plates

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THE FISHERMAN'S HUT FROM THE MEZZOTINT BY J. R. SMITH, AFTER G. MORLAND

of these two engravings, together with over two hundred and fifty proofs and prints, thirty-two being in colour, realised £127! From 1790 till 1806 there was a steady output of some twenty prints a year; among the more important engravers, besides those already mentioned, being F. D. Soiron with *St. James's Park*, *A Tea Garden*, etc., S. W. Reynolds with *Fishermen Going Out*, *Paying the Horse Seller*, etc., E. Bell and W. Nutter. It is after all to Ward and Smith that Morland owes most. Their mezzotints and stipple engravings are full of sympathy and sweetness. For the lover of colour prints nothing can surpass a fine proof of Smith's *Fishermen* or *Selling Fish*, Ward's *Last Litter* or *The Effects of Youthful Extravagance*, but the proofs must have all their first sparkle and life and brilliancy. Beside a genuine original, a copy that has been touched up in the secret atelier of the modern dealer, its every pore clogged with added colour, looks like a painted lady of the town beside a fresh country maid. Like the young lady in the well known poem, when a colour print is good, it is very, very good, but when it is bad, it is horrid.

Poor Morland lived before the days of copyright, and it is to be feared that he profited little or nothing by the extensive sale of these engravings. His pictures were sold off the reel for ten, twenty, or thirty pounds down. Their painter took no further interest in them, and the dealer who became their fortunate possessor reaped a handsome profit. Appended to Hassell's *Memoirs of the Life of George Morland*, published in 1806, is a catalogue of some two hundred engravings, which "are to be had on applying to James Cundee, Ivy-Lane, Paternoster Row." The prices range from half-a-crown to a guinea, though the latter price is rare, fifteen

DANCING DOGS FROM THE STIPPLE ENGRAVING BY T. GAUGAIN, AFTER G. MORLAND

shillings being a fair average; "proofs and coloured prints are always charged double." It makes one's mouth water to think of coloured proofs of the whole *Letitia* series for £4 10s., of *Delia in Town* and *Delia in the Country* for thirty shillings, of Ward's *Ale-House Door* for fifteen! Even at this low price the publisher got a noble return for his original investment, for, as we have seen, he could reckon on selling at least five hundred copies with ease.

While the publisher made large profits, it remains one of the ironies of fate that Morland rarely received above £20 for one of his pictures, a price that now-

THE FARMER'S VISIT TO HIS MARRIED DAUGHTER IN TOWN
FROM THE STIPPLE ENGRAVING BY W. BOND, AFTER G. MORLAND

a-days any good mezzotint after his work would be certain to obtain. Within the last three years the *St. James's Park* and *A Tea Garden*, by Soiron, have fetched £183 15s. for the pair; *The Visit to the Boarding School* and *The Child at Nurse*, by W. Ward, £136 10s.; *Children Fishing* and *Children Gathering Blackberries*, by G. Dawe, £105; *A Party Angling*, by G. Keating, £79 16s.; *Contemplation*, a very rare print by W. Ward, £252; and the same engraver's *Coquette at her Toilet*, £126. It is unnecessary to multiply examples. To some extent the low price he received was Morland's own fault. His contemporary, Blagdon, tells us that "As many excellent imitations of his drawings were also engraved at this time by Mr. Orme, they promoted a demand for his works to such a degree that pencil sketches, made in about an hour, were sold at auctions for nine and ten guineas each, but it must be acknowledged that the artist himself did not gain the whole advantage, as he still refused to sell his works to those who would give him a fair price, but only to such as would associate and get drunk with him and his low companions." It is said, too, that when drawing-books containing reproductions of his pencil sketches were selling rapidly he was urged to etch and publish them himself. He even went so far as to buy the copper plates, but his good resolutions were without further result, except that they alarmed the publisher to the extent of giving a slightly more liberal price.

The drawing-books mentioned above are well worth the collector's attention. They contain odd scraps and studies from Morland's sketch-books, beautifully reproduced in soft-ground etching and stipple, and showing the artist's painstaking and unceasing study of nature. *Sketches by Morland*, published originally in 1793-4, and re-issued by Orme, in 1799, is one of the best. The charming title from the wrapper, showing the artist sketching pigs, forms one of our illustrations. Another series of soft-ground etchings, by Vivares, was published by J. P. Thompson in 1800; and in 1805 a set of stipple engravings was issued by R. Bowyer. In 1806-7, Edward Orme

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DRESSING FOR THE MASQUERADE (PLATE IV. OF THE "LÆTITIA" SERIES)
FROM THE STIPPLE ENGRAVING BY J. R. SMITH, AFTER G. MORLAND

TITLE FROM THE WRAPPER OF A DRAWING-BOOK
ENGRAVED FROM A SKETCH BY G. MORLAND

again published *A Collection of thirty-three Sketches from Nature*. These are the principal drawing-books, but mention must also be made of the plates to Blagdon's *Authentic Memoirs of the late George Morland*, published in 1806. These are twenty-one in number, executed in stipple, mezzotint, and aquatint, by R. Dodd, E. Bell, Vivares, and other well-known engravers. With the plates in colour, this book is a rare and valuable possession, and a copy in December last was sold at Sotheby's for £54.

In the Print Room at the British Museum can be seen a fine collection of engravings, after Morland, including many prints in proof states. The proofs by James Ward are noteworthy as having been presented in 1817, by the engraver himself. On the *View in Leicestershire*, one of our illustrations, he has written: "I believe there is not one impression equal to this." There is also a fine touched proof, which we reproduce, of an engraving of a fisherman's hut, by W. T. Annis, not mentioned in Richardson's list of works after Morland. Of colour prints after the artist there are only a few at the British Museum, and those very indifferent. At South Kensington are a few excellent examples of work in colour by Ward, Smith, and S. W. Reynolds, and also a good collection of the drawing-books.

TITLE-PAGE OF A DRAWING-BOOK
ENGRAVED FROM A SKETCH BY G. MORLAND

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BILLINGSLEY AND PARDOE AT NANTGARW
BY MRS. WILLOUGHBY HODGSON

THE names Billingsley and Nantgarw seem almost synonymous. Nantgarw china, painted by Billingsley "in his usual style" and decorated with "Billingsley's rose," is to be found in most collections, especially in those which have been brought together in recent years.

Billingsley's style and rose being so much talked of, it would seem superfluous to write on the subject, were it not that they are quite unknown to the connoisseur as his work, and strangely enough the only point upon which students are quite agreed is that the many pieces to be met with in collections, auction rooms and sales to-day, are not the work of this man (nor even that of any other one man), and are not imitations of his peculiar style of painting.

It seems quite clear that Thomas Pardoe copied Billingsley, and that sometimes so closely, that after years of careful study those most competent to judge are unable to state positively "this is the work of Billingsley and that is the work of Pardoe."

Some people maintain that Billingsley never painted at Nantgarw, and cite his financial worries, the press of business and the labours consequent upon his struggles to produce the finest body the world has ever seen, in support of their theory; these claim all as the work of Pardoe. The argument is plausible, but it is by no means conclusive, and those who have studied the subject are of opinion that Pardoe's *best* work might be attributed to Billingsley, though Billingsley's best work could not have been done by Pardoe; but at the same time Billingsley's poor work—executed at a time when press of business, want of means, and domestic affliction weighed heavily upon him—did not come up to Pardoe's standard.

NO. I.—SWANSEA CUP AND SAUCER PAINTED BY BILLINGSLEY FROM MR. GRAHAM VIVIAN'S COLLECTION

Billingsley was seven years at Nantgarw; Pardoe was there for practically one troubled year, and that not till after Billingsley had gone to Coalport. Could he in that one year have supplied all the pieces which still exist and Billingsley have left no trace? Then again, who was the painter at Swansea, if not Billingsley, whose rose is illustrated by No. i.? Pardoe never painted there during its *porcelain* period, whilst Billingsley is known to have done so, and to have instructed pupils there, at a time when no financial worries would disturb his style. This being so, why should similar painting on Nantgarw porcelain be attributed to Pardoe?

It is also worthy of note that in the country houses of Monmouth, Brecon, and Glamorgan so much porcelain decorated in the style usually attributed to Billingsley by those most competent to judge is to be found, and is only rarely met with elsewhere. The owners of these houses financed the Nantgarw works, and would surely secure for themselves examples of the best painter's work on the pieces which they actually bought at the oven's mouth, at which they waited till they were cool enough to take away.

No. II.—PLATE PAINTED BY BILLINGSLEY WHICH ILLUSTRATES HIS PAINTING OF THE TULIP, ROSE, AND BUTTERFLY FROM THE CARDIFF MUSEUM

Billingsley's rose and style as depicted on the best authenticated pieces at present known are very distinctive. The rose, painted in with broad soft washes, has no hard lines of shading; the treatment of the lights is peculiarly his own, and the colour is fresh as that of a flower newly culled. All his flowers are artistically beautiful, and are drawn with a certain accuracy which demonstrates the painter's familiarity with nature; whilst his butterfly is so life-like and delicately poised, that one fears it may take wing.

All authorities are agreed that Billingsley was considered one of the finest flower painters of his day. We read in *The Ceramics of Swansea and Nantgarw* that "when Billingsley was leaving Derby, Mr. Lygo, the London agent, wrote to Duesbury to try to retain his services on account of his unique style in flower painting." Haslem also speaks of Billingsley's style as "peculiarly his own," and remarks on the admiration for his talent expressed by the "old hands" at the Derby works many years ago. He also expresses surprise that "so little old china painted with flowers in Billingsley's unmistakeable style" should be met with even at that time.

The "Prentice" plate, being undeniably Billingsley's work at Derby, is always quoted as his standard, but it is quite unlike the style attributed to him at Nantgarw. This can readily be understood; every painter of any capacity or originality grows from one style into another by automatic nature: for example, take an early and late work by Turner, and who, without their context, could conceive of their being by the same hand? We are most of us aware of a difference which comes over our own handwriting and of its developement either for better or worse as the years pass by, and surely we could not expect an artist to tie himself down to one style and remain unaffected year after year by the many changes and influences which must have made themselves felt in his life and work.

Anyone who has read the history of Billingsley in Mr. Turner's book will not fail to appreciate his difficulties, and will see how natural it is that the idea should get abroad that he devoted all his time to the technical and business side of the enterprise, but there are weighty arguments in favour of the theory that he did paint at Nantgarw, and that work claimed for Pardoe was really done by him. Illustration No. ii. shows a plate which supports this theory, although it is neither Swansea nor Nantgarw porcelain. It was in the Edkin collection, and Mr. Edkin told the

present owner that it came to him from Pinxton and was given to him *as the work of Billingsley* by a grandson of Mr. Coke, the founder of the Pinxton works. Now the style of painting here illustrated is the style adopted by Pardoe, the style *said* to have been taught him by Billingsley, but although the casual observer might not distinguish one artist from the other, a careful student could not fail to note a difference.

Billingsley's rose and Pardoe's are always alike as to style, the lights in both are similarly treated, but in Billingsley's the washes of colour, however closely examined, reveal no hard lines such as can be traced in Pardoe's. The rose is fresh in colour as a newly-gathered flower, Pardoe's has the faded tint of one which has lived in water for some hours. Pardoe paints a butterfly; it is the suggestion of a butterfly, sometimes no body is visible, the antennæ may or may not be capped, the lines of the wings will be curved where they should be straight, and the eye on the wing of the peacock butterfly may be seen on the inside or the outside of the wing. Billingsley's butterfly is true to nature and instinct with life. Pardoe's flower is artistic, so also is Billingsley's; but whilst Pardoe's will show multiple stamens where one would be correct and *vice versa*, Billingsley always combines botanic correctness with artistic feeling. Pardoe's leaves are heavily and carefully veined and outlined, many of them have an ugly and unnatural twist or turn over, designed to give a more careless and natural appearance; Billingsley's are generally dark and are painted with a lack of detail and a freedom which requires no laboured device to proclaim them Nature's work. It is by these minute attentions to detail that the collector must look to distinguish between these two painters.

No. III.—CUP AND SAUCER PAINTED BY PARDOE
SAUCER SIGNED "PARDOE, BRISTOL"
SIZE OF CUP, 2⅛ IN. HIGH AND 3¾ IN. WIDE SIZE OF SAUCER, 5 IN.
FROM MR. ALEX. DUNCAN'S COLLECTION

The history of his struggles to achieve the best would lead us to believe that the principles which

Billingsley applied in his search after a perfect body would be equally applicable by him in his rendering of the flowers and insects to decorate that body. Those who say there was no Billingsley who painted at Nantgarw, and claim all for Pardoe, have to face these comparisons. That a man who knew how to paint a *live* butterfly anatomically correct should ever paint a butterfly such as depicted by Pardoe, and that on his best work, seems inconceivable; and that a painter of flowers, who had mastered the rudiments of botany, should depict a flower as botanically incorrect is equally difficult to understand. Pieces signed by Pardoe and pieces which are unsigned, but which are undeniably his work, show these defects, but they are never met with in specimens attributed to Billingsley by those who have carefully studied him, and it is passing strange that Pardoe, who signed such bad work at Bristol, should have omitted to sign fine painting at Nantgarw; but as a matter of fact, I believe that his signature on Nantgarw paste is at present unknown.

We have read in a well-known journal that Billingsley has been found, and we have heard that he will never be found or be known more fully than at present. To the first of these assertions, the answer is that the specimen said to be positively identified as Billingsley's painting at Derby, bore the red mark, which was not used at that factory till years after he had left the works. To the second, I would say these questions form so interesting a part of china collecting that without them it would lose half its charm, nor do I think the last word or the whole truth about Billingsley has been told. The more widely the subject is discussed the more likely it seems that fresh light will be thrown upon a most interesting and engrossing subject.

No. IV.—PLATE MARKED IN GOLD ON BACK, "PARDOE, FECIT BRISTOL"
SIZE, $9\frac{3}{4}$ IN. FROM MR. ALEX. DUNCAN'S COLLECTION

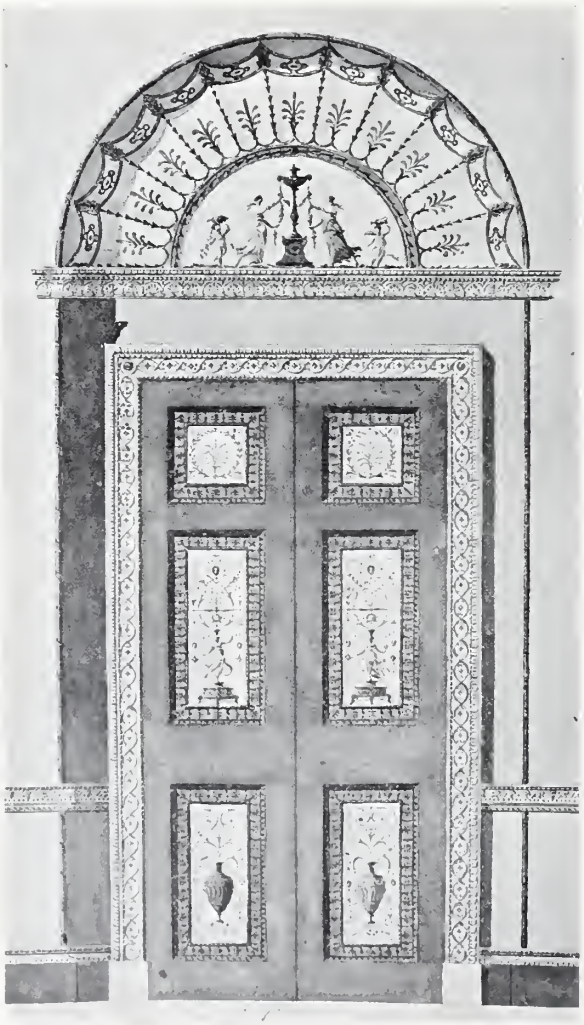
THE BROTHERS ADAM PART III.

BY R. S. CLOUSTON

ROBERT ADAM as a furniture designer is so distinctive, and also so different from what immediately preceded him, that one is inclined to class his furniture with his architecture in the suddenness of its departure from existing ideals. In the latter he took the country by storm, from the novelty as well as the excellence of his style, but in the first few years after his return to England in 1758 this is true to a much more limited extent of his furniture. That this should have practically escaped notice is probably due to the fact that he and his brother James only began to publish their designs fifteen years after Robert settled in London.

Even in the interior fittings of his early period, especially in his carved woodwork, there is much to remind us of Chippendale and Lock, with here and there even a reminiscence of Johnson, while in his furniture he was naturally more affected by the reigning influences.

It is stated by several writers on the Adams that Robert was responsible for the furniture designs. There may be some absolute authority for thus crediting the older brother with the moveables, or it may be merely tradition. In the latter case I would point out that tradition, even as regards such well-known workers of the eighteenth century as the Adams, is very poor evidence. The youngest brother, William, is stated by some of their biographers to have been a member of the firm, and to have designed the houses on the north-west side of Whitehall Place, while by others he is said to have been by profession a banker, and to have had nothing to do with the firm further than editing their posthumous works. There may, of course, be truth in both accounts. He may have been taken into partnership as business manager, and after the death of his brothers (for he survived Robert by thirty years), have changed his profession. That his personality was not a factor in the work of the firm is evident, for, had he possessed a small part of their genius, he would scarcely have sacrificed the best business of the kind in England at their deaths. It is, therefore, of very little consequence whether he was an architect or not, and the discrepancy between the accounts is only worthy of mention



DOORWAY WITH COLOURED PANELS, ETC., FROM AN ORIGINAL SKETCH IN THE SOANE MUSEUM

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Painted by G. Engleheart

Engraved by J. R. Smith & Mezzotinto
Engraver to his Royal Highness the Prince of Wales

[illegible]

as showing how difficult it is to rely on the little information we have.

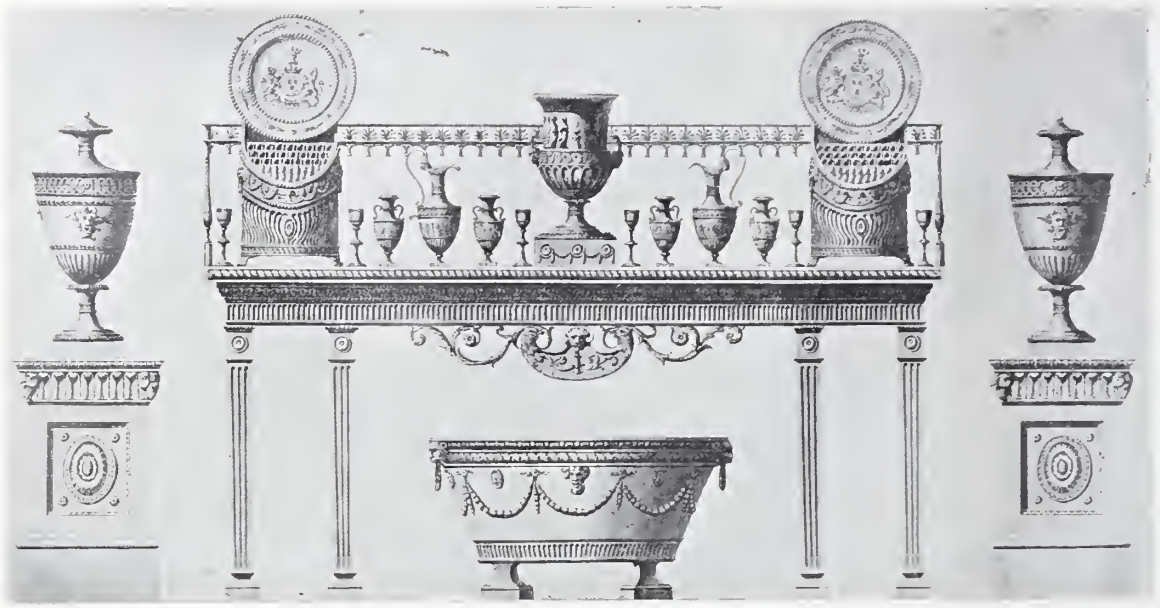
It would be a comparatively easy matter to make out a good case for the influence of James on furniture. There is not, so far as I am aware, any direct statement as to when he joined his brother, but in 1762 he was still studying in Rome, and 1762 is a marked year in Robert Adam's furniture designs. Up to and including that date many of them might, without betraying ignorance on the subject, be taken for Chippendale's, while after it the similarity becomes greatly and rapidly less.

With any other man than Robert Adam this would almost amount to proof positive, but he had such a facility in adapting himself to others, as well as the greater faculty of merging their work into his own dominant personality, that, in his case, it is impossible to dogmatise.

On the other hand, we must bear in mind the fact, evident from the earlier drawings, that he had, during his travels, paid but little attention to furniture, and confined himself almost entirely to the study of architecture pure and simple. This was only natural, for the buildings he went abroad to study were extant while the furniture had long since disappeared, and he had no models to follow even had he so desired. On his arrival in England his recognition as the first of his profession was so instantaneous that, with all his belief in himself and his fortunes, he could not possibly have been prepared for the amount of work which crowded in on him, which he must have had to undertake practically single-handed, and, furniture being a secondary consideration, his early designs for it are few in number. Thus it came that though, when beginning his professional career, he was content to use what was easily procurable, with an

INLAID SIDEBOARD TABLE IN THE POSSESSION OF MR. C. KAY ROBERTSON

BURLINGAME PUBLIC



STATE SIDEBOARD FOR THE DINING ROOM AT KENWOOD, FROM THE ADAMS' PUBLISHED DESIGNS

increasing army of assistants he had more time to devote to personal superintendence of detail, and the longer he lived the more attention he paid to it. He seems to have considered that there was nothing too small to give his mind to, and, besides furniture proper, carpets, etc., he designed needlework, counterpanes, and even workbags.

This capability of extreme attention to detail is one of Robert Adam's most marked characteristics, and the evolution of his particular style in furniture design may well have been due to the increasing time at his disposal rather than to any outside influence.

It was his thoroughness rather than his knowledge of, or love for, furniture as furniture that led him into designing it. Having no practical training, he left the different objects very much as he found them as regards mere structure. There is no surprisingly new departure, as in the shield back chairs of the Hepplewhite school, which could not have suggested themselves to an amateur in the actual work, however much of a designer; for to see how to make them, and, more difficult still, to know that they would be strong enough when made for all practical purposes, required an acquaintance with carpentry and a knowledge of the grain of wood which he could not have possessed.

He had tried the existing models and found them, for his purposes, wanting. They clashed with his style; so he began slightly to alter either English or French ideas to suit his walls and panels. His sideboards are typical of his manner of accomplishing this. They were precisely what Chippendale was making as far as structure or accommodation was concerned, yet distinctively his own in line and treatment. These he calls "sideboard tables," a name which remained in use for them during the rest of the century. At each end of these he afterwards placed a pedestal surmounted by an urn, and, later still, the moveable cellaret was placed beneath. This combination of different articles he calls a sideboard, though they continued as separate pieces for many years afterwards. One pedestal contained a cupboard for hot plates, and the other a similar convenience for wine. In the former of these there was a stand for holding a heater similar to those employed in the old-fashioned tea urns, and the shelves were composed of wooden bars forming racks on which the plates were placed edgewise. The urns held metal cisterns, the one being intended to contain iced water for table use; the other, hot water for washing the spoons and forks. Silver was silver in those days, and nobody considered it necessary to have a sufficient stock to suffice for every course of a dinner, nor even to make the pretence that they had by sending them out of the room to be washed.

Adam's clients were among the very rich, so that he had chiefly to consider large rooms which were better filled up than left empty; and it must be admitted that the pieces kept apart in this way give a look of

greater dignity than when, as happened considerably later, they were crushed into one article.

To the sideboard table as well as to the sideboard, there was added a brass rail for supporting silver and candle brackets, otherwise, as far as convenience goes, it was left untouched by Adam. Sheraton, who designed both pieces of furniture, sometimes made the sideboard table with so many drawers and shelves that there was little difference between it and the sideboard, except for the absence of pedestals.

The old-fashioned houses contained so many large, roomy cupboards that there was not the same necessity for storage room as existed later. As the cupboards disappeared, the sideboard received additions to compensate for their loss, while the *garde de vin*, or cellaret, which began by being placed below as a separate article, was joined to the structure.

Though Adam introduced so many of the articles which at length made the sideboard proper, it does not seem at all likely that the idea of combining them into one piece emanated from him. This is a somewhat interesting point, to which I purpose to return at a future time. Adam, however, actually designed one of these for Messrs. Gillows, of a copy of which I give a reproduction. The original, of course, had urns surmounting the pedestals, which have been left out in this as not being suited to modern requirements. A sideboard of almost precisely the same design is given by Mr. Litchfield in his *Illustrated History of English Furniture*, the chief difference being that the legs are round, and more typical of Sheraton than Adam, making it more than merely likely that Adam's designs, like so many more of the time, were used by other furniture makers for some time after his death with but little change. The extra convenience of this piece and the reduced size are less suggestive of the ducal mansion than the home of the ordinary citizen, and this, coupled with the fact that Adam was specially requested to design it, makes it excessively likely that both the combination and the additions were primarily the idea of some other man.

The sideboard table nevertheless remained in fashion, Hepplewhite and Gillows both using it in 1787 and later, while Sheraton, who brought the sideboard to its highest in convenience, was still designing them in 1802.

During the sixties both these pieces of furniture

SIDEBOARD DESIGNED FOR MESSRS. GILLOWS BY ADAM

were produced in plain mahogany with carved decorations, for it is not till after 1770 that we find Adam using inlay or colour in his furniture. Gilding was employed, but that had been common before. This is all the more extraordinary because of his fondness for colour in other particulars. From the beginning of his career he used it lavishly on ceilings, panels, etc., but it did not seem to strike him for the first twelve years or more to vary a piece of furniture in a similar manner. As soon as this did so occur to him, from whatever source the idea came, he saw at once how well it was fitted to combine with the rest of his interior fittings, and his use of it is one of the chief charms of his later as compared with his early work.

In other things as well he stuck to the conventions of his period in everything but style. Except in the chairs known as "French," the persistence of the Dutch splat connecting the top with the back rail of a chair is one of the salient points of English design up to 1770 or later. What seems to be the one possible exception to the rule is the well-known "ladder back" chair, for which a much earlier date has been claimed. In this, as will be seen from the illustration, there is no connection between the middle of the back rail and the top. I cannot believe, without positive evidence, that with so many old English shapes to choose among in which there was no such junction, some chair-maker should have—with his fellows—avoided them all, and gone to the trouble of inventing a new method of breaking the universal custom of his time. My conviction is that these chairs have been assigned to the earlier half of the century simply on account of the wide seat which is usual in the shape. When stiffened coat skirts were in vogue, chair seats were naturally always made wide; but, though narrow-seated chairs were made, and were the fashion in the concluding days of the century, the old shape never died out. From a narrow seat one can tell something, but from a broad seat nothing. Where such chairs are plain and without ornament of any description there may be some doubt, but I have never seen a specimen with any carving which did not suggest 1775 to 1780 as the earliest possible date. Of designs in which the junction is not made between the points mentioned, one by Adam in 1777 is the earliest I have been able to find; and though he very possibly never designed a chair of this particular pattern, I should certainly attribute their existence to his influence.

LADDER BACK CHAIR OF THE ADAM PERIOD

While on the subject of chairs it is as well to admit that Adam does not shine particularly as a chair designer. It is not that they are bad, but that other men succeeded so much better, while in some other articles of furniture, such as sideboards and commodes, his own work is much more convincing. Yet even in his chairs two things are worthy of notice. He seems, as stated above, to have been the first to have helped on the revolution to lightness in their construction, and also he appears to have been the first to use the "shield back" shape. In the sketches preserved at the Soane Museum there are two of these which, in general outline, are almost precisely similar to Hepplewhite's, except that Adam's are solid representations of a shield, while the Hepplewhite school, though keeping to the outside line, and also the manner of its joining the seat, filled the interior in the distinctive and graceful way with which we are familiar.

Adam had no workshop of his own for the production of the furniture he designed. To begin with he probably left the choice of furniture to his clients, while later he employed the existing firms to construct it from his drawings. Chippendale is said to have worked for him, and this is more than likely. Considering the likeness that some of the earlier carved work bears to the style of the great cabinet-maker one might be forgiven for supposing something more than mere influence. The greater part of the later work seems to have been entrusted to Gillows, very possibly because they were in no way his rivals.

The Gillows rose, like many of the eighteenth century "Upholders," from very small beginnings. As late as 1737 Robert Gillows, as shown by an entry

in his books, did not disdain working side by side with his men in "making rales in ye Garding, Geo. Walmesley," at eighteen pence a day. Soon after that more prosperous times came through his starting a trade with the West Indies. He exported furniture and imported rum and "suger," for the former of which he obtained a charter. It was a curious mixture of trades, for he sold the rum retail, and over his workshop door was the legend, "Gillows, Licensed Dealers in Rum."

Even in the risky war-times when, as he himself says, "the markets as well as the times" were very precarious, he must have made money, for he conceived the idea of extending his cabinet-making business to London. The goods were sent by ship from Lancaster, and the speculation appeared in the books of the firm as "the adventure to London."

In 1757 Richard Gillows, a son, was taken into partnership, and it is interesting to note that, though the London business had been going on for some time, the "stock in the Cabinett maker's branch" was only valued at £410.

Under Richard's management the firm rapidly increased in importance, and soon became recognised as one of the best for workmanship. A story is told of him which illustrates the independent spirit of the master-craftsman of the period. He was showing a table to a certain nobleman, and mentioned the price as eighty guineas. "It's a devil of a price," said his lordship. "Yes, my lord," was the reply, "but it's a devil of a table."

With good work the Gillows combined much more than the ordinary amount of ingenuity. Indeed from this point of view even Shearer and Sheraton can barely be called their rivals. They invented, among other things, the first billiard-table, while their extending dining-table, with very few differences, is still in use.

None of the Gillows seem to have had even an apology for an artistic training, and they made very few serious attempts at original design, but, which is much to their credit, had their designs made for them by the recognised masters of the time. As Adam was one of those so employed, it was only natural that much of the work at his disposal should be placed with the firm, particularly as they had a name for thoroughness and finish.

The books of this firm are of special interest, as, like Lock's and others of the time, they contain rough pen and ink sketches of the articles manufactured. Prince Charlie's army is blamed for the non-existence of the earliest records, which are said to have disappeared at the time of the return from Derby when his Highlanders were getting somewhat out of hand. It was certainly against all precedent for a Highland army to go home carrying nothing with them, but it is difficult to see how the wild mountaineers could have been interested in a tradesman's books, or how they should have left all the more recent ones and appropriated or destroyed the earlier. In any case the most interesting have been preserved, and form quite an instructive illustrated guide to the furniture fashions of a great part of the eighteenth century.

Valuable as they are in this respect one cannot help regretting the loss of so many records of the kind which would have been of even greater interest. If, for instance, the books of Thomas Chippendale had been preserved, many important things which can now only be guessed at would have been absolute certainties.

(*To be continued.*)

ADAM WINE COOLER OF MAHOGANY WITH BRASS HANDLES

CARDIFF CASTLE

[*By permission of the London Stereoscopic Photographic Co., Limited*

MR. PYKE THOMPSON'S COLLECTIONS IN CARDIFF

BY ERNEST RADFORD

"THE Turner House," opened in 1888, and built by Mr. Pyke Thompson in the neighbourhood of his own house at Penarth, in order that others might share his pleasure in the treasures he had collected, contains paintings in water-colours chiefly, and for the student of art in this form there could be no more peaceful retreat than we have in this little Gallery. The suburb is on the heights commanding the channel; it is reached in a few minutes by train from Cardiff, and the visitor has the Turner House facing him the moment he leaves the station.

Although "Turner House" stands at the head of this paper, it would not be easy to speak of this collection apart from the other in Cardiff, for as chairman of the Fine Arts Sub-committee of the Museum, Mr. Thompson indicated the lines upon which the Municipal Art Collection should be developed and conducted, and, in order to give it a start, placed a number of well selected water-colours in the Art Gallery, promising to make further additions as often as opportunity offered. What in the first instance were loans have since been converted into free gifts by Mr. Thompson's executors, with the addition of other paintings from Mr. Thompson's private house at Sevenoaks, where he resided latterly; and if all later additions to the treasures of Cardiff are selected with equal care, its gallery should become in due course one of the finest, and in many respects as complete as any we have in the kingdom.

THE WEST GATE OF CARDIFF AQUATINT BY PAUL SANDBY

It will be understood after what has been said that there are early water-colours in the Turner House, and a similar collection in Cardiff, so the writer who has to take things as they are is in the position of that Mr. Facing-both-ways with whom Bunyan has made us familiar. Take the case of

Paul Sandby, whose name heads the list. At Penarth there is one of his paintings, while in Cardiff there are two. Although we do not reproduce those paintings, it would not do to dismiss so important a man as quickly as some of the others, for Sandby saw a great deal of Wales at one time. "The first to infuse nature into topographical drawings," he witnessed during his lifetime the gradual emancipation

WATER-CRESS GATHERERS BY FRANCIS WHEATLEY (TURNER HOUSE)

and perfecting of the art Mr. Thompson loved. Is there need of any further excuse for making his the most prominent name in this paper, or suggesting that one of the objects of the Arts Committee should be to get together as many as possible of Sandby's *Views in Wales?*

Talking of coloured topographical drawings reminds me that the aquatints of that period are quite the best copies that could be had of these old pen and wash drawings, and look as if they had been invented expressly to meet that need. Though Sandby did not invent aquatinting, he at any rate naturalised it; seeing in it the means of popularising his own work, and of particular interest are the *Twelve views in Aquatint from drawings taken on the spot*, which he published in 1775. No. 2 of this set is a view very splendidly drawn of *The South Gate of Cardiff in Glamorganshire*, and whoever possesses that set has something he should take care of. Designed somewhat later, it seems, as a cover for this set of prints, is the one we have reproduced—an aquatint, dated 1776, showing a two-horse waggon approaching Cardiff by the West Gate, and on the back of that waggon, in very large letters, his advertisement of the publication. Italian scenes of that date should always be noticed by students of English art, and of these we have two by Paul Sandby. Though he himself was never in Italy he had many good friends who had been, and probably those we have here were worked up from studies of theirs. The third at Penarth is of Knowle Park, by Sevenoaks, where Mr. Thompson lived during the last years of his life, and one wanting to be near London could hardly have chosen any more beautiful place.

A pupil of Paul Sandby, R.A., was Michael Angelo Rooker (1743-1801), the son of an engraver, who followed his father's calling, and, like many of that profession, injured his sight thereby. Art gained by his loss, however, since he took to painting instead, and began "those pedestrian tours through England, to which we owe the majority of his water-colour drawings." The quotation is from a very delightful book by the late Cosmo Monkhouse on the *Earlier English Water-colour Painters*, which might with advantage be added to the little collection of works of reference which are shelved in the Turner House. The cataloguer of the *Pyke Thompson Collection, Cardiff*, has said rather drily that Rooker "invested his architectural subjects with pleasing sunlit air, but never got beyond the topographical stage." The impressions such statements leave can be corrected fortunately by comparing these with some other paintings. At South Kensington, showing that they

are valued, there are thirteen (possibly more by this time), and in the British Museum a good many.

With the Turner House handbook for guide we come next to Francis Wheatley (1747-1801), to whom Mr. Wedmore devoted one of his *Studies in English Art*, second series, and the painting here reproduced is a characteristically charming example. In the paintings of Wheatley's age we have the extremes of grossness and sentimentality, and it is much to his credit that he avoided them both as a rule. Of the former he was incapable, and as to the latter—in the example before us there is much that is simply lovable, and none of the sickly sentiment that thrived by what it was fed on during the generation that followed, and died within our own time when the original of Kate Nickleby, and other such creatures did.

VIEW OF MORPETH BY T. GIRTIN (TURNER HOUSE)

The following is Redgrave's technical note on Wheatley's practice:—"He painted chiefly in oil, and in a masterly manner, but he also painted many subjects in water-colours, which were mostly drawn with the pen, the shadows washed in with Indian ink, and the whole slightly tinted." In answer to what has been said in dispraise of this painter, it might be urged that it is unfair to judge of a man's work by his "pot-boilers" and the engravings of them, for the engraving must "hit the mark," as we say, or be a dead loss to the publisher. The "wherewithal" is with the public, and that public has to be pleased. So let not Morland's *Moralities*, or Wheatley's *Street Cries*, so much in demand at the moment, be thought to represent them at their best.

The painting in the Turner House by John Robert Cozens (1752-1817) ought not to be overlooked, nor indeed anything by a painter who could be described by Constable as "the greatest genius that ever touched landscape." Cozens adds one to the list of eighteenth century artists whose visits to Italy affected their art a great deal. There were no photographers then, so draughtsmen not seldom went with the travellers, and the fact will account for their "views" of places abroad having become so common. Although the custom is to belittle these "merely tinted drawings," it should not be forgotten that there are thousands of half-starved artists who would gladly accept that class of work if it were offered to-day, and in the best of those paintings was art of the highest kind. For one thing excellence of draughtsmanship was a thing rightly insisted upon, and to the fact that men of no little genius were being continually asked for panoramic views of the loveliest places on earth we owe some of the grandest compositions we have. Cozens the younger was one of those men; Girtin was one; and Turner, during his youth, was one.

It was in Cozens' first year of absence from England (1776) that he sent from Italy, for exhibition at the Royal Academy, what Mr. Monkhouse described

as the "first successful attempt to give a true impression of Alpine scenery." Of that drawing Turner said that he had "learned from it more than from anything he had seen before," and it, with others by the same hand, "was remarkable in the history not only of English water-colour painting and English art, but in the history of landscape painting of all time."

THE RUINED FARMHOUSE BY TURNER (CARDIFF)

I desire to dwell on the point I have made about the value of the lessons in composition which were learnt in those early days, and no better illustration of that could there be than the aquatint of Girtin's *View of the city of Paris in 1802*, which hangs on the staircase of the Turner Gallery. The point is hardly so well illustrated by the *View of Morpeth* here reproduced, but it still shows the draughtsman's work, and is as finely composed as painted. If interest in Girtin is excited by what we

A ROCKY LANDSCAPE BY VARLEY (TURNER HOUSE)

BIEBRICH ON RHINE BY TURNER (TURNER HOUSE)

have here, then plans should be made for seeing the treasures of the British Museum. There are curious anomalies in our National stores of Art works—anomalies due to the fact that so many of them have become ours by bequest; so while in the British Museum there are eight cases of Girtin's drawings,

GOLDEN TWICKENHAM BY COTMAN (TURNER HOUSE)

LANDSCAPE WITH COTTAGES BY FRANCIA (CARDIFF)

De Wint, on the other hand, is so poorly represented that if the lack were not in some measure supplied at South Kensington, we should have Londoners coming to Cardiff only to see our De Wints.

The next illustration is of a landscape by Varley (1778-1842), No. 18 in the Turner House. Though born somewhat later than Turner, he never carried the art so far as the more famous painter, and coming after the very earliest—Paul Sandby, Cozens the younger, and Hearne—his place is in the midst of a most notable group of painters who were born, speaking roughly, in the last quarter of the eighteenth century, and surprisingly near together. Although the scene as a whole is so natural that it could probably be identified with little trouble, the influence is clearly classical. Landscape in Roman style, coming to England through Poussin and Claude, only gradually lost its hold, nor did we lose sight of that influence until it became the fashion, in a most evil day for the art, to disregard composition—the art which discovers in landscape the centre of rest which the soul would choose for itself. "Of all the sixteen foundation members of the Water-Colour Society the most important were G. Barret and John Varley." The latter "had precisely those qualities which are most valuable in a teacher, and perhaps none of the earlier painters had a longer or more distinguished list of pupils"

(To be continued.)

FARM IN NORMANDY (OILS) BY BONINGTON (TURNER HOUSE)

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CRAVATS
BY MRS. F. NEVILL JACKSON

It was in the third quarter of the seventeenth century that lace cravats were worn by all the fashionable folks in Europe. The cravat entirely of lace, or of fine linen trimmed with lace or with lace ends, was first seen in England at the close of the reign of that prince of dandies, Charles II.

The mode came to us from France, where Colbert was carefully establishing the fine-lace industry of France, and Louis XIV., delighted at the success of the enterprise which promised such large additions to the revenue of the country, was encouraging the royal manufactories by edicts, by purchase, and by himself wearing the costly fabric, besides intimating that no lace except the Points de France should be worn at court.

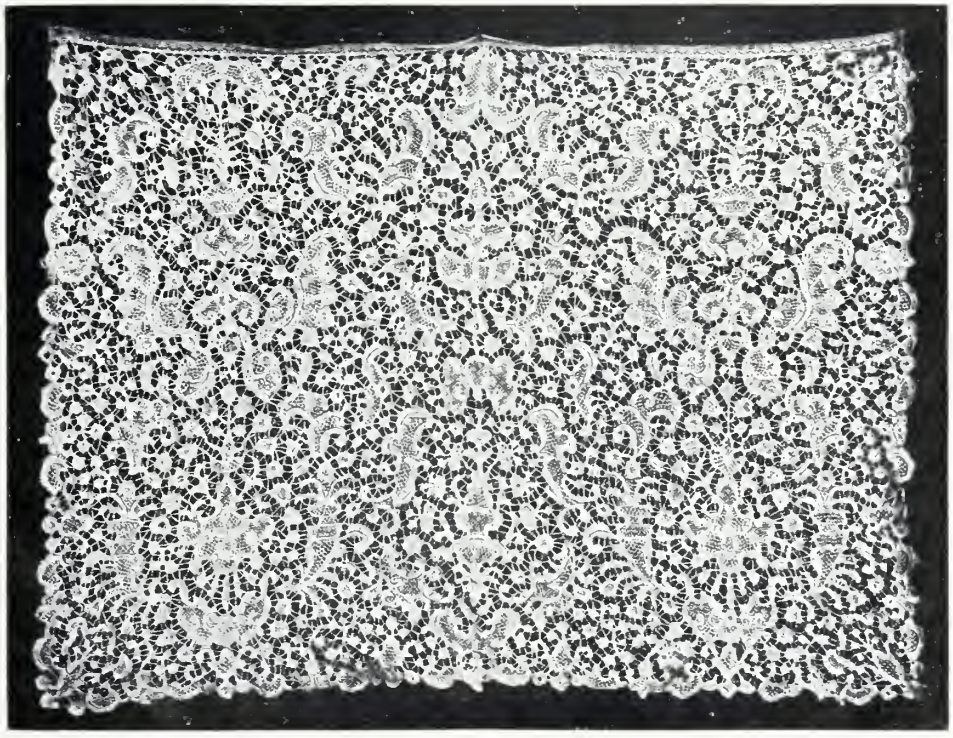
The theory that cravats were first worn in Germany seems hardly likely, for that country has never been famous for inaugurating new modes. The Croats in Germany have been given the credit of originating the special form of neck-cloth, the story being that the French officers, ever on the watch for novelty in change of dress, saw the cravat worn by the Croats during the war in 1636, and adopted it with enthusiasm. Our word cravat is clearly derived from the French Crabbat or Cravates.

ANDRÉ LE NOSTRE CHEER. DE L'ORDRE ST. MICHEL CONER. DU ROY CONTROLLEUR GENERAL ANCIEN DES BASTIMENS DE SA MAJESTÉ JARDINS ARTS ET MANUFACTURES DE FRANCE, 1699

It must be remembered that the neckwear of a gentleman of fashion which immediately preceded the cravat was the rebbat or falling collar, which in its turn had ousted the ruff, so that we are not surprised to find that the earliest cravats hang like the fronts of a turn-down collar, and are guiltless of bow or knot. It is likely that the added length and luxuriance of the wigs, which set in during the early years of the second half of the seventeenth century, materially assisted in the curtailment of the rich lace-trimmed collar, which would be entirely hidden by the hair except

CHRISTIAN LUDOVIC D. G. DUX MAGAPOLITANUS
PRINCEPS VANDALORUM

MONR. DE BOISFRANK INTENDANT DES
BATIMENTS DE MONSIEUR



BOBBINS LACE CRAVAT OF ELABORATE DESIGN, WITH HAND-MADE HEADING
SEVENTEENTH CENTURY

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CAROLUS II DEI GRATIA ANGLIÆ SCOTIÆ FRANCIÆ ET HIBERNIÆ REX

P. Lely pinxit. A. Blooteling fecit et ex. 1680.

in front, and so hastened the universal adoption of the cravat.

We cannot suggest that it was economy however which prompted the wearing of the cravat, for though the lace was needed only at the ends of the cravat instead of trimming the whole of the collar, the richness and depth of the lace gave ample scope for extravagance. Charles II. is charged twenty pounds twelve shillings, according to the Great Wardrobe Accounts, for a new cravat, to be worn on the birthday of his "dear brother." James II. pays thirty-six pounds ten shillings for a cravat to wear on the day of his coronation. It is interesting to note that this cravat was made of "Venice lace," so that the heavy and splendid Italian raised point was evidently held in highest esteem for the purpose. In studying contemporary portraits this fact is borne out in a very striking manner. In the early years of the cravat fashion at any rate the inimitable Point de Venise seems first favourite: it was not till folds were required when knotting and tying was resorted to in the arrangement of the cravat, that thinner makes of lace such as Mechlin were used for trimming.

RAISED VENETIAN POINT LACE WORKED IN DOUBLE AND TRIPLE TIER
SEVENTEENTH CENTURY

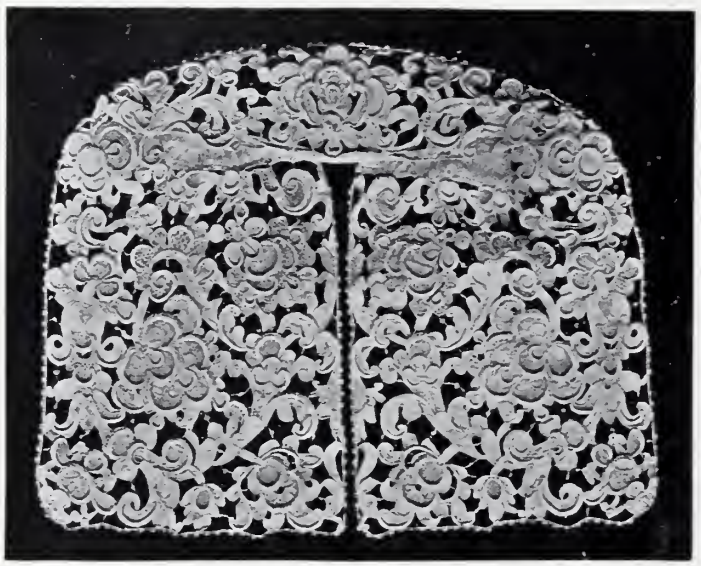
With regard to the flatness of the ends and their straight hang we are told in a "Treatise upon the Mode, or Farewell to French Kicks," written by Dr. John Harris, Bishop of Llandaff, and published in 1715, that beads are fastened to the ends of cravats to correct the stubbornness of their muslin, but we have not been able to trace such additions in any painting or print. By this time the ends of the cravat had lengthened considerably, their likeness to the front of a turn-down collar had vanished, and not infrequently elaborate bows in the muslin or cambric were tied immediately beneath the chin.

The suggestion for lengthening the ends was obtained through an accidental circumstance which, like many another, has set a fashion for either sex. At the battle of Steinkerque, August 3rd, 1692, the French officers were summoned in haste to the battle, and had no time to arrange their cravats in the elaborate fashion of the day, instead of tying the ends they twisted them quickly, drawing the lace through a button-hole to keep it out of the way.

The popular victory of the Mareschal de Luxembourg over the Prince of Orange was commemorated

by every one at court in the novel disposition of the cravat, and for a dozen years the Steinkerque was worn by men and women, not only in France, but in England, and at the other courts of Europe where the French fashions are followed.

The female addition of the Steinkerque cravat was little more than a narrow lace scarf worn round the neck crossed, and the ends passed through a button-hole or kept in place by a long narrow brooch: sometimes a kerchief of linen or lace was rolled instead of being spread over the shoulders, and arranged in front as we have described the scarf. This graceful accessory of woman's dress of the early eighteenth century was not always of lace or lace-trimmed cambric. Isabella, Duchess of Grafton, in 1708, purchases a green Steinkerque for one guinea. It will not be irrelevant perhaps to describe the other details of the dress of which the cravat formed so important a feature. The short pourpoints, or coats, which had been in fashion at the French court during the third quarter of the seventeenth century, had given place to the justaucorps and the veste, which in England were called coat and waist-coat; both of these garments were very much longer than those worn at the present day, reaching in fact to the knees.



VENETIAN NEEDLEPOINT LACE SEVENTEENTH CENTURY
FEW BRIDES ARE USED, THE MOTIFS BEING CHIEFLY IN CONTACT WITH EACH OTHER

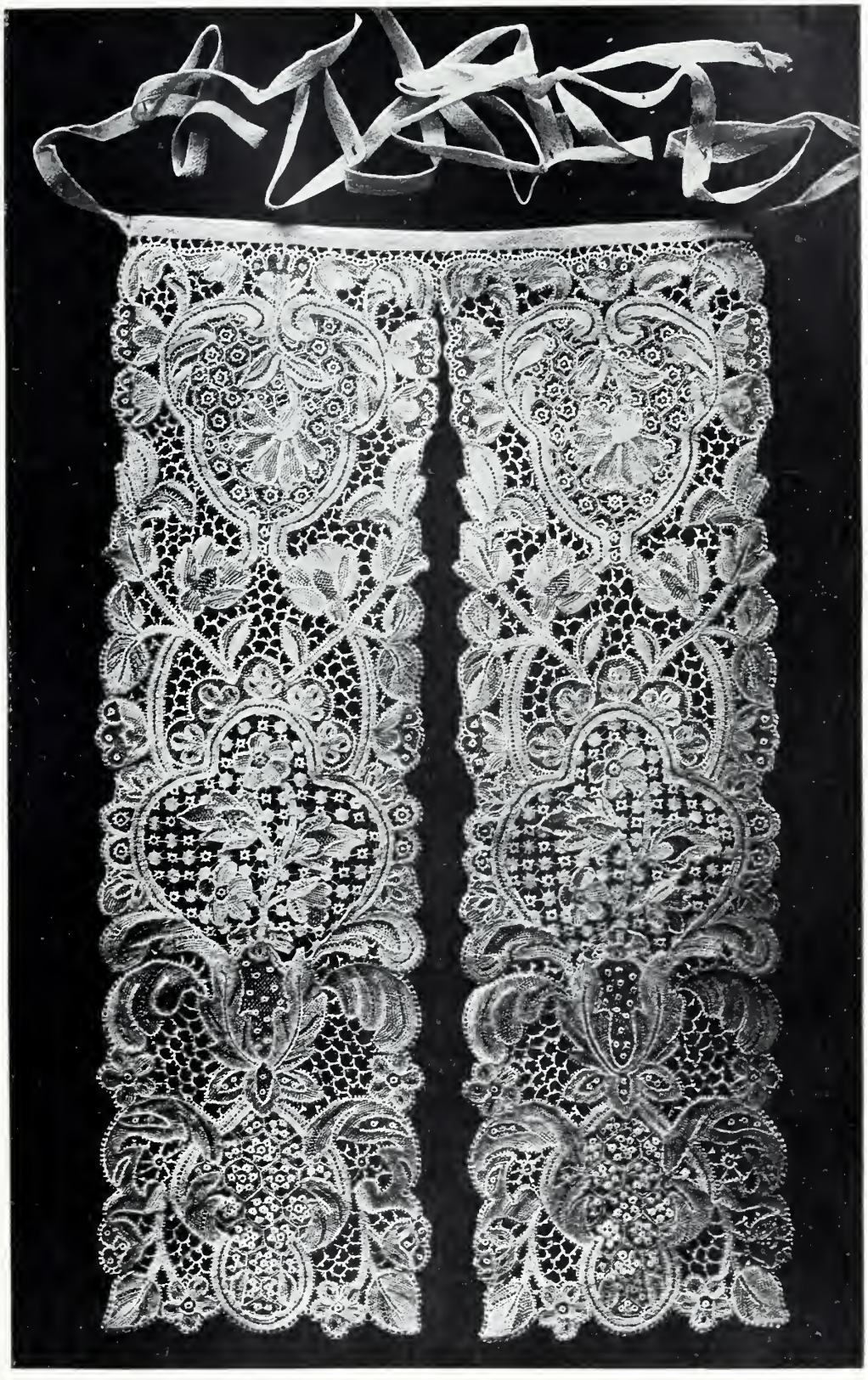
Rich and costly stuffs were less worn than they had been during the early years of Louis XIV., when velvet satin and gold and silver brocades had been the mode for coats, but, when cravats were popular, humbler materials were beginning to make their appearance for coats, the more costly stuffs remaining in fashion for the vest long after, and dying hard a century later, while a flicker reappears in every decade, when coloured vests, satin vests, or a gleam of colour in the lining shows us what the glories of the eighteenth century vest might have been.

Cloth poplin and camlet were used for the coats, and as a rule only a bunch of ribbons on the right shoulder served as decorations to the long full-skirted tunic.

Swords were worn in broad baldricks, which were frequently fringed with silk, a sash or scarf was tied round the waist over the baldrick, and in winter a muff of fur or brocade was suspended round the neck by a ribbon, a three-cornered hat often fringed or be-ribboned completed the costume of the man of fashion in France.

In England, during the reign of William and Mary, wigs had increased in size and the cravat had come to be the recognised neck wear. The amplitude of the sleeves, especially in the cuffs, was the leading characteristic of the male costume. These large hanging cuffs, with lace ruffles, continued in fashion throughout the reign of Queen Anne, and the square cut coats had their skirts stiffened out with wire or buckram; the sword peeped out from between the folds, but the elaborate baldrick on which it has hung was no longer the mode. The silk stockings, drawn up over the knee, but gartered below it, were frequently of blue or scarlet, and had elaborate clocks embroidered in gold or silver upon them, square-toed shoes were worn with buckles and red heels. The hats were small and three-cornered, frequently laced with gold galloon. Well on into the nineteenth century lace cravats were worn at the French court, for they were one of the items in the dress decreed for the *noblesse* when the States General prescribed the respective costumes for the three estates, except for state occasions, however plainer clothes began to be worn, and frilled shirts came to obviate the necessity for folds other than those attached to the under garment.

With regard to historical cravats it is said that Louis XVI. wore one made of point tresse at his



MODERN NEEDLE-POINT LACE CRAVAT OR JUDGE'S BANDS
MADE IN IRELAND

coronation. This would be the silver-white fabric made of human hair which was so highly esteemed, and of which we find occasional allusions since the days of Elizabeth. The labour of manipulating the wiry yet fragile hair, and the difficulty of obtaining sufficient tresses of one shade and suitable length, always made the cost of point tress very large.

William III. of England was extremely fond of fine lace, and in his accounts appears, amongst the many other payments for lace, "To six point cravats, one hundred and fifty-eight pounds."

The collector of lace will occasionally find that fine lace cravat ends have been joined together; we know of such an example in the fine points de France, the earliest production of the lace centre, whose headquarters were the Chateau Longay. There the Venetian lace-makers brought over by Colbert, taught the French workers, and in the cravat ends we see their influence and training in every stitch. Not yet had the light Alençon patterns been evolved, not yet the plain *réseau* which serves as such an inimitable background for the graceful light designs. The pattern of this early example is painstaking and intricate in the extreme, human figures appear in elaborate court costume, musical instruments, birds, medallions, together with a rich ground, *à brides picotées.*

In the National Museum, at Munich, a very fine cravat is to be seen of early eighteenth century workmanship in bobbins lace, bordered on three sides, on the fourth, the top side, is shown the hand-made engrelure or heading on to which the cambric of the tie would be stitched. The pattern is of conventional flowers and foliage, united by *brides.*

Very beautiful and of about the same period is a needle-point cravat, the pattern of flowers and palms of which is done upon a *réseau* of fine needle-point make. This example is bordered on three sides and also has the *engrelure.*

BOBBINS LACE À BRIDES PICOTÉES SEVENTEENTH CENTURY
ITALIAN DESIGN

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ENGLISH COSTUME · BY DION CLAYTON CALTHROP & GILBERT POWNALL

ENGLISH COSTUME
BY DION CLAYTON CALTHROP AND GILBERT POWNALL

Costume of the Women between 1135 and 1154.

The Reign of King Stephen.

Although many parts of England were at this time being harassed by wars, still the domestic element grew and flourished. The homes of the English from being bare and rude, began to know the delights of embroidery and weaving. The work-room of the ladies was the most civilised part of the castle, and the effect of the Norman invasion of foreign fashions was beginning to be felt. As the knights were away to their fighting, so were the knight's ladies engaged in sewing sleeve embroideries, placing of pearls upon shoes, making silk cases for their hair, and otherwise stitching, cutting, and contriving against the return of their lords. It is recorded that Matilda escaped from Oxford by a postern, in a white dress, and no doubt her women sympathisers made much of white for dresses. The ladies wore a simple undergarment of thin material, called a *sherte* or *camise*. This was bordered with some slight embroidery, and had tightish long sleeves pushed back over the wrist. The garment fell well on to the ground. This *camise* was worn by all classes. The *upper garment* was one of three kinds, the *first* was made from the neck to below the breast, including the sleeves of soft material; from the breast to the hips it was made of some elastic material as knitted wool or thin cloth stiffened by criss-cross bands of cloth, and was fitted to the figure and laced up the back; the lower part was made of the same material as the sleeves and bust. The *second* was made tight fitting in the body and bust, all of one elastic material, and the skirt of loose thin stuff. The *third* was a loose tunic reaching half way between the knees and feet, showing the camise, and tied about the waist and hips by a long girdle. The *sleeves* of these garments showed as many variations as those of the men, but with the poor folk they were short and useful, and with the rich they went to extreme lengths and were often knotted to prevent them from trailing upon the ground. The *collar* and the borders of the *sleeves* were enriched with embroidery in simple designs.

THE CAMISE

In the case of the loose upper garment the border of that was also embroidered. In winter the same shaped *cloak* as was worn by the men was

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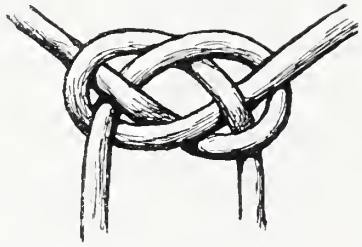
No. I.—THE GOWN

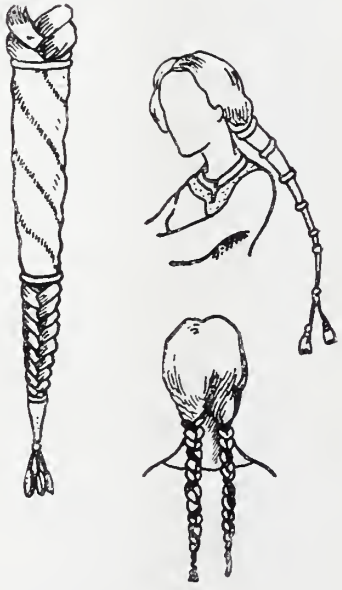
No. III.—THE GOWN

No. II.—THE GOWN AND CLOAK



HOW TO TIE THE GIRDLE

HOW TO WEAR THE WIMPLE



THE HAIR, WITH A CASE FOR IT

used, *i.e.*, cut exactly semi-circular, with embroidered edges. The *shoes* of the ladies were fitted to the foot in no extravagant shape and were sewn with bands of pearls or embroidery; the poorer folk went about barefoot.

The HAIR was a matter of great moment and most carefully treated. It was parted in the centre and then plaited, sometimes intertwined with coloured ribbands or twists of thin coloured materials; it was added to in length by artificial hair and was tied up in a number of ways. Either it was placed in a sort of tight silk case, like an umbrella case, which came about half way up the plait from the bottom, and had little tassels depending from it; or the hair was added to till it reached nearly to the feet and was bound round with ribbands, the ends having little gold or silver pendants. The *hair* hung as a rule down the front on either side of the face, or behind down the back, as was the case when the *wimple* was worn.

When the ladies went travelling or out riding, as they were always doing, they rode astride like men and wore the ordinary common *hooded cloak* that the men wore.

Brooches for the tunic and *rings* for the fingers were common among the wealthy.

The *plait* was introduced into the architecture of the time, as is shown by Norman moulding at Durham.

From these two articles anybody should be able to picture the clothes of the time, to make them in order to paint from them, or for stage purposes: of course, common sense will provide the changes and smaller details. I mean, that quite a hundred different costumes could be made of sufficient variety to form a good stage picture or painting.

Compared with the Saxon ladies, these ladies of King Stephen's time were elegantly attired; compared with the Plantagenet ladies they were dressed in the simplest of costumes. No doubt there were, as in all ages, women who gave all their body and soul to clothes, who wore sleeves twice the length of anyone else, who had more elaborate plaits and more highly ornamented shoes: but taking the period as a whole, the clothes of both sexes were plainer than in any other period of English history. One must remember that when the Normans came into the country, the gentlemen among the Saxons had already borrowed the fashions prevalent in France—that sartorial barometer—but that the ladies still kept in the main to simple clothes; indeed, it was the man who strutted, clad in all the fopperies of his time, to woo the simple woman who toiled and span to deck her lord in extravagant embroideries. The learning of the country was shared between the ladies and the clergy, and the influence of Osburgha, the mother of Alfred, and Editha, the wife of Edward the Confessor, was paramount among the noble ladies of the country. The energy of the clergy in this reign was more directed to building and the branches of architecture than to the more studious and sedentary works of illumination and writing, so that the sources from which we gather information with regard to the costume in England are few, and also peculiar, as the drawing of this date was, although careful, extremely archaic. Picture the market town on a market day, when the serfs were waiting to buy at the stalls until the buyers from the Abbey and the Castle had had their pick of the fish and meat. The lady's steward and the father procurator bought carefully for their establishments, talking meanwhile of the annual catch of eels for the Abbey. Picture Robese, the mother of Thomas, the son of Gilbert Beket, weighing the boy Thomas each year on his birthday and giving his weight in money, clothes and provisions, to the poor. She was a type of the devout housewife of her day, the wife of a wealthy trader, and was in her way a type of her class. The barons were fortifying their castles, and the duties of their ladies were homely and domestic, they provided the food for the men-at-arms, the followers, and for their husbands, saw that simples were ready, with bandages, against wounds and sickness, looked, no doubt, to provisions in case of siege, sewed with their maidens in a vestiary or work room, and dressed as best they could for their position. What they must have heard and seen was enough to turn them even from the altar of fashion to works of compassion. Their houses contained dreadful prisons and dungeons where men were put upon rachentegs and fastened to these beams so that they could not sit, lie, or sleep, but must starve.

From their windows in the towers they would see men dragged, prisoners, up to the castle walls, through the hall, up the stairways, and cast, perhaps past their very eyes, from the tower to the moat below. Such sights and times were not likely to foster proud millinery or dainty ways, despite of which inate vanity ran to ribbands in the hair, monstrous sleeves, and jewelled shoes and tight waists. The tiring women were not overworked until a late period, when the hair would take hours to dress and the dresses months to embroider. In the town about the castle the merchants' wives wore simple homespun clothes of the same form as their lady's, the serfs wore plain smocks loose over the camise and tied about the waist, and in the bitter cold skins of sheep and wolves unlined and but roughly dressed. In 1154, the Treaty of Wallingford brought many of the evils to an end, and Stephen was officially recognised as king, making Henry his heir; before the year was out

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Stephen died. I have not touched on ecclesiastical costume because of the many excellent and complete works upon such dress, but I may say that it was, above all civil dress, most rich and magnificent.

I have given this slight picture of the time in order to show a reason for the simplicity of the dress; to show how, closed in their walls, the clergy were increasing in riches and in learning; how, despite the disorders of war, the internal peace of the towns and hamlets was growing, with craft-guilds and merchant-guilds; how the lords and barons fighting their battles knew little of the bond of strength that was growing up in these primitive labour unions; but how the lady in her bower, in closer touch with the people, receiving visits from foreign merchants and pedlars, with rare goods to sell or barter, saw how, underlying the miseries of bloodshed and disaster, the land began to bloom and prosper, to grow out of the rough place it had been into the fair place of market town and garden it was to be. Meanwhile London's thirteen conventual establishments were added to by another, the Priory of St. Bartholomew, raised by Rahere, the King's Minstrel.

A PAGE FROM LANSDOWNE MS. (AT THE BRITISH MUSEUM) SHOWING COSTUME OF THE PERIOD OF KING STEPHEN

Silver and Plated Ware

OLD SILVER WORK *

ALL lovers of old silver will welcome the appearance of the large and sumptuously-illustrated catalogue of *Old Silver Work*, principally English, exhibited in London in 1902. A valuable and exhaustive introduction, tracing the history of plate, both in England and on the Continent, is contributed by the editor, Mr. J. Starkie Gardner, F.S.A., in addition to minute descriptions of every piece catalogued.

The section devoted to foreign plate is noteworthy for the great collection of German silver-work belonging to Mr. J. Pierpont Morgan, consisting, as it does, of numerous masterpieces of the Renaissance, produced by the craftsmen of those two great rival centres of the goldsmith's art, Augsburg and Nuremburg. Here are represented almost every known type of German silver-work, affording a splendid and exceptional opportunity for study, and illustrating in a practical manner the enormous influence of the German craftsmen on the London silversmiths of the sixteenth and early seventeenth centuries.

* *Old Silver Work*, edited by J. Starkie Gardner, F.S.A. (London: B. T. Batsford, 1903.)

THE PEPYS PORRINGER, LONDON, 1661 6 IN. HIGH (MISS COCKERELL'S COLLECTION)

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A wonderful array of precious objects meets the eye: silver-gilt ships of Augsburg and Nuremburg, cocoa nuts, nautilus shells, and crystal-bowls, richly mounted in silver, curious wager cups, in the form of females in ruffs, windmills; and several other types of drinking vessels, such as animals, birds, etc., from the workshops of some of Germany's greatest Goldsmiths, under the influence and spirit of the good fellowship which existed in the German guilds, and which did so much to foster the craft. Probably the most interesting and valuable specimens in this wonderful collection are a drinking vessel in the form of an exquisite group of Diana and the stag, 16th century Augsburg work; an equestrian statue, representing a great German personage, 17th century; a curious type of flask, Bacchus astride a barrel, supported by four erect lions, early 18th century; and a nautilus shell, fashioned as a snail driven by a Nubian, enamelled.

INCENSE STAND AND COVER, LONDON, 1677
17¾ IN. HIGH (DUKE OF RUTLAND'S COLLECTION)

Among other notable specimens of old silver of foreign origin are Earl Cowper's splendid Italian rose-water dish and ewer, exquisitely embossed and chased, for long believed to have been the work of that prince among goldsmiths — Benvenuto Cellini — but now considered to be by a great contemporary artist; and the beautiful enamelled and gilt candlestick, set with crystal, of 17th century Italian workmanship.

Of purely English plate, this volume is rich in illustrations of many superb and rare examples, including the now famous Tudor drinking cup, dated 1521, which realised the enormous sum of £4,100 in the Dunn Gardner sale; a no less important Tudor cup, of similar form, and of still earlier date, 1500; and a rare silver beaker, dating from the reign of Henry VII., 1496 — the earliest known beaker; magnificent specimens of Elizabethan rosewater dishes and ewers—those indispensable adjuncts (of Italian origin) to the dinner table before the introduction of forks—represented by probably the finest example of English silver work in existence, in the Duke of Rutland's dish and ewer, of agate and silver, with a wealth of decoration and minuteness of detail unsurpassed by the work of any other English silversmith. While the date of the dish is given as 1581, and the ewer as 1579, in the introductory notes, both are described opposite to the illustrations as of the year 1579. The omission of any reference to a maker's mark on these unique specimens is to be regretted. Another rosewater dish and ewer, richly decorated, and of great value, the former of the year 1556, and the latter 1574, belonging to Lord Newton, of Lyme, are described in detail in the catalogue, but, unfortunately, are not illustrated.

Of that important article of domestic plate, the standing salt, which, as is well known, was not so much intended for a receptacle for salt as to mark the separation of the noble from the inferior guests and menials, the most important example is the one of rock-crystal and silver, date 1577, the centre formed of a cylinder in rock-crystal containing a statuette of Venus Victrix, with amorini clasping her knees. The earliest known specimen, dated 1591, and the latest, 1613, of the rare form of "bell" salt, as well as other shapes, are illustrated.

Included amongst the Elizabethan stoneware jugs, mounted in silver, is the West Malling jug, date 1581,

STEEPLE CUP AND COVER, GILT
LONDON, 1604 24½ IN. HIGH
(LORD MIDDLETON'S COLLECTION)

STEEPLE CUP AND COVER, GILT
LONDON, 1604 19 IN. HIGH
(MR. PIERPONT MORGAN'S COLLECTION)

bought for 1,400 guineas; and others with mounts of varying decoration, both chased and engraved, dating from 1550 to 1586. An interesting point to collectors of old silver with provincial marks, is that ten per cent. of these stoneware jugs bear the Exeter mark.

Only 13 of the Elizabethan silver tankards with covers appear to have escaped destruction during the Civil War, and the later continuous changes in fashion, which are responsible for the transformation of so much earlier plate into other forms. Of these tankards, two fine examples are illustrated in this catalogue—one with the mark for 1572, of unusual decoration, in that the cover is engraved, not embossed, with fruit, and the body engraved with two men in profile and a woman full face. Another interesting feature of this tankard is the twisted cord, with cherubs at intervals, surrounding the lower part of the body, recalling the 16th century German flagon, illustrated on plate xvii., not xxiv., as stated in the introductory note.

From the illustrations of the steeple cups and covers of the reign of James I. it will be seen how completely the influence of the great German silversmiths, introduced during the Tudor period, had disappeared by 1604. Signs of a slight revival of this taste may, however, be seen by the observant on occasional pieces of plate between the years 1615 and 1620, an interesting example of this being the tall goblet, dated 1617, illustrated in this catalogue. Thirty-four examples of these steeple cups have been exhibited or described from time to time, only one of which, it is to be noted with great regret, belongs to the nation, viz., the fine cup of the Old Serjeants' Inn in the Wallace Collection. Their dates begin with 1604 and end with 1646. One of historic interest, with an inscription recording that it was made from the great seal of Ireland after the death of Queen Elizabeth, is illustrated in this work, and although without its steeple the price paid for it was £4,000.

In striking contrast to the severely plain and massive plate of Charles the First's reign are those strangely flimsy little saucer-dishes, punched with fruit and flower-like forms, dating from 1630 until about 1655, and found in isolated instances as late as 1670. At no other period in the history of old English silver were such fragile objects made. Many of these little dishes are used as alms-plates in churches, and one was recently discovered in use as a paten, with a previously unknown pre-Reformation silver chalice, in a remote church in Wales.

Among other important exhibits were the Blacksmiths' Cup, of the date 1655, engraved with the arms of the Blacksmiths' Company, and formerly the property of that body; an English specimen, bearing the York-mark for 1659, of the rare "peg tankards," which are fairly common in Germany, Scandinavia, and the Netherlands, but rare in this country. These tankards gave rise to such popular expressions as "taking pegs" and "taking down a peg."

The style of decoration of plate, known as "Chinese" chasing or engraving, which was fashionable from 1680 to 1690, is illustrated in three fine specimens of porringers and covers; and two extremely rare punch bowls (dated 1685 and 1687), both with edges of eight indentations—a type of bowl from which the Monteiths with removable rims, of the reign of Queen Anne, were evolved.

A porringer of unusally large dimensions, 10 in. high, decorated with vertical acanthus leaves, embossed and chased, is that dated 1675, exhibited by the Marquis of Winchester. It recalls the even larger porringer, of five years later, given to Winchester College by a Marquis of Winchester—probably the largest specimen in England.

Interesting both for its historical association and for the rarity of its decoration—flat appliqué leaves, called "cut-card"—is the superb porringer, dated 1661, made for Pepys. On the cover are three small scrolled feet, enabling it to be used as a dish.

The luxury of the Restoration period is illustrated by the wealth of plate then produced, including among the ostentatious things the large decorative jars and vases, toilet services, andirons, huge wine cisterns, etc. The tall scent jars, with covers, came to this country from Holland, and the English silversmith was not slow to copy the work of his Dutch compeer, as may be seen by comparison of the beautiful set of three jars, made in London about 1690, embossed with cupids, scrolls and flowers, with the Dutch one of about the same date, both illustrated in this volume.

The wine cistern is the most gigantic piece of plate ever made in England. A magnificent specimen, dated 1682, elliptical in form and boldly gadrooned, is that lent to this exhibition by the Duke of Portland, and bearing the arms of Robert Harley, first Earl of Oxford and Mortimer. A still larger one, a year earlier in date, is that at Belvoir Castle.

According to the introductory notes in the catalogue, the production of these huge wine cisterns was interdicted in 1689, owing to their enormous weight; but we have a notable instance of the disregard of this interdict in the immense cistern, weighing nearly 8,000 ounces, and holding 60 gallons, made in 1734 by Charles Kandler of London, now in the Winter Palace, St. Petersburg.

The finer helmet-form of ewer, introduced by the French goldsmiths who emigrated to England on the repeal of the Edict of Nantes, is represented in this

volume by such beautiful examples as the Duke of Devonshire's, made in 1696 by Peter Harrache, and another, of similar style, by the same maker, dated 1702.

The close of the 17th century witnessed the introduction of the magnificent vase-like cups, influenced by the French school of Louis XIV., the finest at this exhibition being the remarkable example, $14\frac{3}{4}$ in. high, of exquisite proportions, the cover and the lower part of the body of which are embellished with finely chased straps of scallops, heads, medallions, etc.; the similar cup, with plainer handles, made by Paul Lamerie in 1723; and another, dated 1739, by the same maker—an admirable example of the "rococo" of Louis XV., which had then taken the place of the Louis XIV. style.

The valuable exhibits of Paul Lamerie's work belonging to Sir Samuel Montagu, included many rarities of great value and interest, the whole forming the finest extant collection of this distinguished silversmith's productions.

This review would be incomplete without even a bare mention of the great display of early English spoons of different types—apostles, maidenheads, knobs, seal tops, and including the unique St. Nicholas' spoon, date 1528, bought by Mr. J. A. Holms for £690.

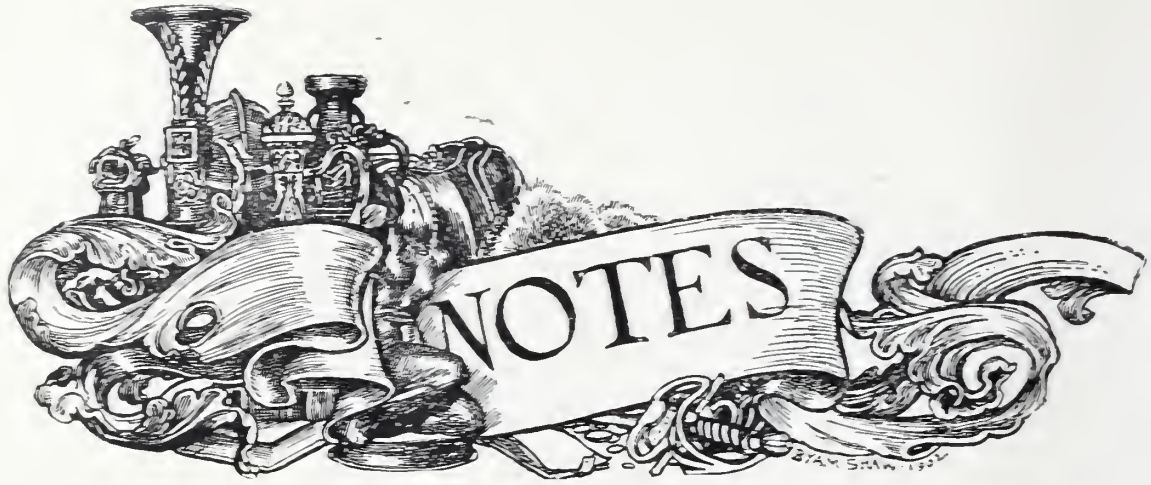
Only four pieces of English solid gold plate are illustrated or described in this catalogue, viz., the beautiful helmet-shaped ewer and dish, made in 1701 by Pierre Platel; a small teapot, of globular shape, early 18th century; and a cup and cover of classic form.

The pieces of plate of great historic, as well as artistic and antiquarian, interest, illustrated in the pages of this fascinating volume, are the magnificent French toilet service (1672-1680), consisting of fourteen richly decorated pieces, and bearing a monogram, "F. S.," under a ducal coronet, believed to have been presented by Charles II. to the celebrated court beauty, Frances Stewart, Duchess of Richmond; the no less magnificent toilet service, also French, made for the marriage of Mary to Prince William of Orange, in 1677; a remarkable clock of ebony and silver, finely decorated, made for William III. by Thomas Tompion, and costing £1,500 to make: the circular silver tray, reproducing the great seal of Ireland, made for the same monarch; and, most interesting of all, from an historical point of view, the plain silver chalice, of the date 1629, in which Charles I. received his last communion on the scaffold.

EWER, PARTLY OF AGATE, GILT ENGLISH, 1579
15$\frac{3}{4}$ IN. HIGH (DUKE OF RUTLAND'S COLLECTION)

One or two errors may be detected, *e.g.*, the ship on Plate II. is there described as of the seventeenth century, whereas in the catalogue it is stated as the work of Solomon Dreyer, 1744, which is correct; and on page 78, specimens of gold pilgrim bottles or flasks, with sunk translucent enamels, are stated to be in the Pitti Palace at Florence. We believe there is only one specimen there answering this description.

The illustrations throughout are admirable, and the whole work deserves great praise. The value of its companion volume, the Burlington Fine Arts catalogue, has been gradually increasing, and cannot now be obtained for less than £8, or about £3 beyond published price.



INTERESTING as they may be as records, and desirable as they undoubtedly are to the collector, the Bow and Chelsea statuettes of Kitty Clive, Woodward and Garrick in theatrical character, have little artistic value. They are at best but slavish copies of popular mezzotints. On quite a different plane are the white Bow chimney ornaments of Peg Woffington as a sphinx. Whether we owe these to the modelling of Roubiliac, Moser, or another, their conception must be reckoned an inspiration. A sphinx indeed Peg was, and no one read the riddle she propounded. An approximation to a divinity when on the stage, and frankly animalistic when off it, she bestowed her purrings upon Garrick, Lord Darnley, and the numerous herd of philanderers that followed in their train, but her claws she reserved for Kitty Clive and the blue-eyed Bellamy.

Peg Woffington in White Bow Porcelain

Superficially alike and yet subtly differentiated, these Woffington ornaments are among the rarest specimens of white Bow porcelain. In the auction-room or elsewhere they are seldom to be found together, and even the British Museum collection has only one of the two. There are more improbable things than that the specimens in the possession of Mr. Longfield, of Dublin, now reproduced by kind permission, went over to Ireland in 1758, when Bowcocke was engaged in the Hibernian capital for a solid eight months, shipping goods from the Bow Factory, and selling them by auction. What treasures of the sort must still lie *perdu* in many an Irish mansion!

The Real Lowestoft

SIR,—In the first part of my article on the subject, appearing in THE CONNOISSEUR for April last, I was misled into an entirely erroneous statement to the effect that Professor Church had neglected to investigate into the relationship between the porcelain actually manufactured at Lowestoft and the oriental ware that, to su

BOW FIGURES OF PEG WOFFINGTON SPHINXES

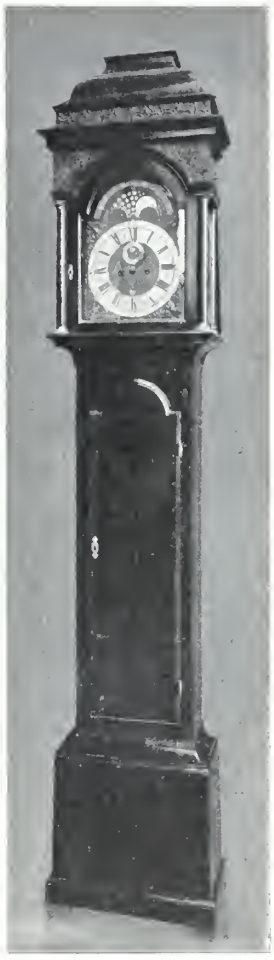
large an extent, has been made to do duty for it. Professor Church is good enough to point out that, so far from this being the case, he, nearly twenty years ago, in his hand-book, *English Porcelain*, in the South Kensington Museum Series, devoted between two and three pages to this very subject. That it has been my misfortune and loss not to have met with this hand-book is obvious, and there must be numbers of people interested in the study of porcelain in the same position, otherwise, the dissemination of the Lowestoft myth could scarcely have attained to the prodigious dimensions it had. Even in Litchfield's *Pottery and Porcelain*, published in 1900, we read on page 195, "Professor Church, in his work on *English Ceramics*, omits mention of Lowestoft altogether." Regret at a fall into error is all the more poignant when it entails injustice to someone working in the same cause, with the same end in view; and, although a mistake committed by me cannot have the smallest influence upon a reputation like that possessed by Professor Church, it is none the less my duty to give to this repudiation of the error the same publicity that attended the original statement, and to offer my humblest apologies. I should certainly have preferred another way of attracting the attention of readers of THE CONNOISSEUR to Professor Church's work.—E. T. SACHS.

SIR E. POYNTER'S COVER DESIGN

AN appeal for funds for rebuilding St. Bartholomew's Hospital is being made by Sir William Treloar in a neat little brochure, upon the cover of which is a design by Sir Edward Poynter, illustrating the story of the Good Samaritan. We only hope that the appeal will meet with the success it deserves.

Grandfather's Clock

THIS grandfather's clock was made by William Gibbs, who was entered as a member of the Clockmakers' Company, in the City of London, in 1707. Purchased with the original Ridgeway House, which dated from 1634, by the founders of Mill Hill School in 1806, it, together with a sideboard and Chippendale looking-glass, is the only relic of Peter Collinson, F.R.S., the friend of Linnæus, and one of the founders of the Society of Antiquaries, the old house having been rebuilt after eighteen years' use.



GRANDFATHER'S CLOCK

A Coloured Engraving of Georgiana, Duchess of Devonshire

THE portrait of Georgiana, Duchess of Devonshire, reproduced in colours in this Number, is from a painting by Lady Diana Beauclerc, on whom articles appeared in Nos. 25 and 26 of THE CONNOISSEUR. In 1778 she made a drawing of the Duchess of Devonshire, which was engraved by Bartolozzi, presumably the same drawing from which this engraving was taken, as there are prints at the British Museum, both of Bartolozzi's engraving and also of the coloured reproduction by T. Macklin.

Thomas Macklin, the engraver, is only known by his engravings of Guercino's *Peace* and the plates for Bunbury's *Shakespear*.

TONQUIN INLAID CABINET

Tonquin Inlay Work

THE illustration shown of the end of a cabinet is interesting to connoisseurs, as such specimens of work by natives of Tonquin are now very rare. The country inhabited by these people is exceedingly swampy, and the atmosphere therefore humid. One of their only arts is the inlaying of pearl in rosewood and other similar woods, and this work can be beautifully done, though the effect of the damp atmosphere on the wood makes the pearl inlaying very liable to come out, and it is rare to find perfect specimens. The illustration shows the end part of a cabinet or receptacle standing some inches from the ground, for holding food. Early travellers could obtain these at ridiculous prices, and a good number of cabinets and parts of cabinets were brought to Paris by the French soldiers. These were sold to cabinet-makers, who took out the panels, and worked them into various pieces of furniture. Times change, and now there are very few of these cabinets to be obtained, but we have been favoured by a correspondent with these particulars and photo. When properly polished and made up, they are very beautiful, and fetch good prices. At the top of the back and front of the cabinet there was a kind of lattice-work to allow the air to circulate. One great charm about this work is that the pearl is inlaid into solid wood by carving, and not veneered as in ordinary marquetry.

Books on Whistler

MR. MORTIMER MENPES had set himself a delicate task when he decided to embody his reminiscences of his quondam friend and master, James McNeill Whistler, in the imposing volume now published by Messrs. A. & C. Black. Through the witty pages of *The Gentle Art* one aspect of the quarrel between Whistler and Mr. Menpes has been immortalized, a quarrel which naturally ended in the scalping of the "follower," as Mr. Menpes chooses to dub himself. But Mr. Menpes apparently bears the master no ill-will, nay, he repeats Whistler's cutting remarks with apparent gusto, prostrates himself before his feet, and records the master's sayings and doings, and poses with such naïve faith in his infallibility that one is almost inclined to suspect him of satirical intentions. It is well nigh impossible that many long years of close companionship should not have revealed to a keen eye more of the real nature of Whistler's character, the real man concealed behind the mephistophelean mask which alone is described in those pages of *Whistler as I Knew Him*, which are devoted to Whistler, the man.

Of Whistler, the artist, Mr. Menpes has to record many interesting points. He has been able to watch him at work, to see him prepare his palette, to follow the progress of a picture from start to finish. "For oils, Whistler, differing from most artists, never used a palette. He used a table with a polished top. Whistler felt that it was a hindrance to have a palette dangling on his fingers. The colours on his palette, when he did use one, he arranged in a manner which he maintained to be highly scientific. Beginning with flake white in the middle, on the left hand he placed lemon yellow, cadmium, yellow ochre, raw sienna, raw umber, burnt sienna, and ivory black; on the right, vermilion, Venetian red, rose madder, cobalt blue, and Antwerp. . . .

"When painting a life-size portrait, the master began on a canvas previously prepared with flake white and ivory black, forming a neutral grey. He then spread on his palette, with a large brush, a great patch of the general flesh colour, and scrubbed that flesh tone on to the canvas in one patch. Thereupon he began to work the violets and the rose, carnation, and pearly tones of the flesh into this local colour

spread half over the palette. He never worked independent little patches of colour in different parts of the palette. Every detail, every tone of the flesh, was amalgamated and incorporated in this general mass, to preserve a oneness; and his picture was more than half painted on the palette.

"Having charged his brush with the colour, he put it on the canvas cleanly and in one sweep. There was no attempt at what is called broken colour, which results in a series of accidents causing the picture finally to represent a Persian carpet rather than a face."

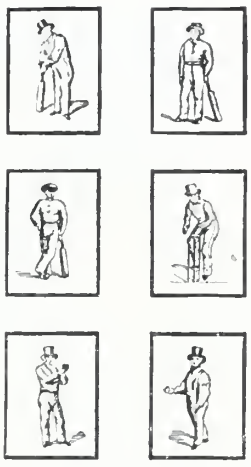
Amusing reading as Mr. Menpes's book undoubtedly is, its chief value lies in the superb facsimile reproductions—125 in number—of some of the rarest of the master's paintings, pastels, etchings, and lithographs. These were all reproduced under the author's personal supervision, and he appears to have bestowed more attention upon this side of the book than upon its literary contents, else it would be impossible to account for such glaring errors as the spelling of Degas's name as "Digars," which occurs no less than four times in one paragraph. It looks almost as if the book was written by dictation, and this name phonetically spelt by somebody who had never before heard of the French master. But the illustrations form an invaluable record of Whistler's art, and they in themselves make Mr. Menpes's book a desirable possession.

Mrs. Arthur Bell has contributed to Messrs. G. Bell & Sons' *Miniature Series of Painters* a very readable and lucid critical biography of the American master, not anecdotal, like Mr. Menpes's recollections, and necessarily brief, owing to the restricted space at her disposal, but omitting none of the salient points connected with his life and work. With T. R. Way and G. R. Dennis's *The Art of J. McNeill Whistler* (G. Bell & Sons), Arthur Jerome Eddy's highly interesting *Recollections and Impressions of James McNeill Whistler* (J. B. Lippincott Company), and other volumes which, it is said, are in course of preparation, it would appear that quite a considerable "Whistler literature" is gradually growing round the figure of the great American artist whose loss is still fresh in our memory.

Erratum.—The frontispiece of the June Number should have been stated to be by G. S. Newton, and not by Sir Thomas Lawrence, as described on the tissue. The original picture is in the collection of Mrs. Lister, at Armitage Hill, Ascot, Berks.

"Cricket"

Even in 1830, when this old print was published by Mr. Woodward, of Brighton, cricket had obtained quite a considerable popularity. Fuller Pilch, who is seen



in the top left-hand corner of the print, was then held in almost as much veneration by sportsmen as Mr. Fry and Mr. Foster are to-day. He is especially interesting to the collector as he is the subject of a number of prints which have become rare and valuable. Lillywhite, who is the little figure in the bottom right-hand corner of the illustration, was another famous cricketer in his time. The Wilfred Rhodes of the period, his bowling achievements fill an important and interesting chapter in the history of cricket. Experts cannot say who the others are owing to their minuteness, but Woodward only published pictures of the famous, so they are probably all first class cricketers.

Top-hats have long ceased to be seen on the cricket field. A story has it that they were abolished owing to an accident that befell a great batsman. He had been at the wickets some time, and seemed safe for a good score when his top-hat tumbled on the wickets and he was out. For a while after this there was an interesting inconsequence about cricket hats. Old prints show players in all sorts and conditions of head-gear, from the original round "Zingari" cap to a cumbersome article of the golf style. Only quite recently was the cricket cap we all know so well introduced. Collectors with a regard for the old game might make a collection of prints, shewing the evolution of cricket head-gear. It could fittingly end in a modern picture of Mr. Warner in the latest development of cricket hat—the panama.

Welsh Bible Exhibition in the Cardiff Reference Library

The *Public Library Journal* informs us that nearly four hundred editions of the Bible, or parts of the Bible, in Welsh, have been brought together in the Reference Library, ranging from the first Welsh Testament of 1567 to the year 1900. Indeed, a few examples preliminary to the 1567 Testament are shown, and include some items of great interest and value.

JOHN DWIGHT STONEWARE JUG IN MOUSE-COLOURED BODY, MARBLED BANDS AND WHITE RELIEFS (BRITISH MUSEUM)
(*From Mr. Burton's History*)

A History and Description of English Earthenware and Stoneware By William Burton, F.C.S. Cassell & Co. 30s. net.

THIS beautiful volume, with its numerous plates in colour and fine black and white illustrations, is no mere resumé of information already in circulation, but a masterly review by one of the best exponents of ceramic art in England of the work of his predecessors of the seventeenth and eighteenth centuries. Mr. Burton, who, as is well known, was for a long time chemist to the famous firm of Josiah Wedgwood and Sons, has since then, as director of the Pilkington Tile and Pottery Co., himself achieved many technical triumphs. The ware recently produced by him, with the aid of his brother, Mr. Joseph Burton, is remarkable for originality of design and colour, effects in which the most noteworthy peculiarity is the way in which the changes are rung on the crystalline glaze of the surface. Mr. Burton's trained eye, his keen sensitiveness to beauty, and his expert knowledge of chemistry, render him a most trustworthy guide to connoisseurs and collectors, who, if they have fully mastered the contents of this new volume and its predecessor on porcelain from the same pen, are not likely to go far wrong in their judgment of the specimens that come under their notice.

Having, in his introductory chapters, defined with scientific accuracy the differences between the various varieties of pottery produced in England during the seventeenth and eighteenth centuries, and explained in language clear enough to be understood, even by the novice, the processes employed, Mr. Burton begins his narrative with an interesting account of what he calls Peasant Pottery, from the first crude efforts of the ignorant labourer to mould the clay at his feet, to the really beautiful jugs, tygs or many-handled mugs, and dishes with fine designs in colour, such as the famous "Pelican in her Piety," by Thomas Toft, some of which compare favourably with much later work. John Dwight and his contemporaries are next considered, and they are succeeded in their turn by the Elers, the Wedgwoods, and the potters of the north, with those of the many minor factories scattered about the country. Several pages of unreduced reproductions of marks, and an excellent Glossary give completeness to a book which already takes rank as a standard authority. It is greatly to be hoped that it may be succeeded ere long by one on the Pottery of the nineteenth century, which in spite of its just claims to notice has not yet found a competent historian.

TIN-ENAMELLED LAMBETH DISH WITH ARMS OF THE PEWTERERS' COMPANY (BRITISH MUSEUM)
(*From Mr. Burton's History*)

Vandalism in Public Libraries

THE *Public Library Journal* states that a Vandal possessed of unusual cunning has persistently cut pictures from THE CONNOISSEUR during the past two or three years, and to put an end to his depredations the Cardiff Libraries Committee has decided that in future THE CONNOISSEUR is not to be placed upon the tables, but issued to readers upon application at the Reference Library Counter. The "lover of art," at others' expense, will now be able to congratulate himself upon the results of his labours as a collector. To checkmate his mischievous mutilations it has become necessary to curtail the freedom of a whole class of readers. We hope he is satisfied with himself

Saxon and Norman Coinage of Wales

AMONGST the communications promised the newly-founded British Numismatic Society, is one on the Saxon and Norman Coinage of Wales, by the President, Mr. P. Carlyon Britton, F.S.A. No date has yet been fixed for the reading of this communication.

New Books

Romney: A Biographical and Critical Essay, with a complete catalogue raisonné of his works, is the title of a work shortly to be issued by Messrs. T. Agnew & Sons, upon which Mr. Humphry Ward and Mr. W. Roberts have been engaged for over four years. Mr. Ward acquired about ten years ago, at the sale of the property of the late Miss Romney, granddaughter of the painter, the artist's diaries, notebooks, books of sitters, &c., and upon these the letterpress of the volume is based, the diaries covering the twenty central years of Romney's activity in London, from 1776-1795, and containing a mass of unpublished information. By their aid it has been possible to compile a list of over 2,000 pictures; and to trace the dates of sittings, the original cost, and often the first destination of nearly every portrait.

Many other sources have been drawn upon, including Messrs. Christie's catalogues, and Messrs. Agnew's private books; and from these the present home of most of the more important pictures is given.

As regards the illustrations, there will be about seventy photogravure plates, chosen specially for their beauty and interest, the majority being from little-known pictures.

The work will be published in two quarto volumes, in two styles, an edition *de luxe*, on Japanese paper, limited to 350 copies, and an edition on special paper, of which 500 copies only will be printed.

Messrs. Methuen have commenced a series of volumes dealing with various branches of English Antiquities. The series is edited by the well-known antiquary, J. C. Cox, LL.D., F.S.A., &c., and the illustrations to each volume vary from 50 to 150, some being in colour. Amongst the well-known writers who are contributing volumes must be mentioned Mr. G. L. Gomme, Ryland D. Atkins, and J. Romilly Allen, F.S.A.

With the vast changes that have occurred in the architectural aspect of London in recent years, a volume such as Ackermann's *Microcosm of London* gains an added interest, both to the book collector and the topographer. At the present time it is difficult to obtain a copy of the original edition, published in 1811, for much less than £25, and there is every indication of the value of the work increasing still further. It is therefore with pleasure that book lovers will learn that Messrs. Methuen are shortly issuing a facsimile reprint of this famous work, the original being followed in every particular excepting the size. The work will be complete in three small quarto volumes, the plates by Pugin and Rowlandson being produced in colour. Another reprint to be issued by the same firm is *Real Life in Ireland*, by a Real Paddy, with the nineteen coloured plates by Heath, Marks, etc. This work, first issued in 1821, is often attributed to Pierce Egan, the author of the equally famous work, *Life in London*, which appeared in the same year.

Those two sumptuous volumes by Mrs. Frankau, *Eighteenth Century Colour-Prints*, and the *Life of John Raphael Smith*, which Messrs. Macmillan issued in such a splendid manner, are to be followed by another work from the same hand on the *Work of the Wards*. Despite the temporary decline in the auction value of the above two books, the Ward book, which has been in preparation for over two years, is over-subscribed before publication.

Early in the autumn Messrs. Smith, Elder & Co., the publishers of the *Dictionary of National Biography*, intend issuing a volume of "Errata," compiled by Mr. Sidney Lee, from corrections and suggestions gathered during the publication of the work. The volume will be presented to all subscribers to the *Dictionary* who make application.

Mr. Henry Frowde has arranged with Messrs. Alexander Moring, Ltd., to become joint publisher of the facsimile reproduction of the first folio of Chaucer (1532), of which a limited number of copies are now being printed in collotype at the Oxford University Press. The volume contains an introduction by Professor Skeat.

That fine series of Books about Towns, issued from Messrs. J. M. Dent & Co.'s house, will be augmented in the autumn by volumes on Paris, Rome, and Oxford, the latter a companion volume to the *Cambridge History*, by C. W. Stubbs, issued some time ago. *Paris and its Story* will be written by T. Okey, and will include 100 illustrations, 50 being in colour: Rome will be treated by Lina Waterfield (*née* Duff Gordon), the author of *Perugia*, *Assisi*, etc.; and *Oxford's History* is in the hands of Cecil Headlam, the able author of *Nuremburg* and *Chartres*; the illustrations, 24 of which are in colour, will be executed by Herbert Railton.

Second-hand Book Catalogues

THE fourth edition of Tennyson's *In Memoriam* has little to recommend it to book collectors, except for the fact that it contains that beautiful poem, commencing "O Sorrow, wilt thou live with me?" &c., which was not included in the preceding editions. Mr. Walter Spencer, however, has a copy in his latest catalogue which contains several features making it unique in the eyes of the book lover. The title page bears an inscription in the poet's autograph; several alterations and corrections appear throughout the text in Tennyson's autograph, and on three pages are six verses with marginal ink lines, which were in all probability made by the same hand. In the same catalogue, which contains nearly 2,500 items, there is a copy of Byron's *The Deformed Transformed*, bearing an inscription by the poet on the title-page. Ordinarily a copy of this rare little work can be obtained for £2 or £3, but the autograph inscription increases its value ten times.

Mr. Tregaskis's latest catalogue, which he entitles *Six Centuries of European Literature and Art*, is all that a bookseller's catalogue should be, many of the items being annotated, and some of the most interesting, illustrated. The varied nature of the contents, which includes books on such widely separated subjects as angling and heraldry, drawings and sketches by Rossetti, Sandby, Rowlandson and others, and engravings and prints of every period, makes it interesting reading to others than bibliophiles.

A few items from the library of the late Canon Ainger, Master of the Temple, appeared at Sotheby's rooms recently, notably his early editions of Lamb, Tennyson and Wordsworth, but, with these exceptions, the whole library was acquired by Mr. B. H. Blackwell, Oxford, who has now issued a complete catalogue.

Mr. James Miles, Leeds, has some rare items in his July catalogue, including several works by Alken, and a first edition of Chippendale's "magnum opus," *The Gentleman and Cabinet Makers' Director*.

Notes on Books

PREFACES are usually dull affairs, more especially so when concocted by the publisher alone. The rare variety of introduction by author and publisher together may be said to reach a climax of originality in the following case. It is that of a copy of certain poems of Keats, the property of the late Canon Ainger, thus described in Messrs. Sotheby's catalogue, sold on June 22nd.

581. Keats (John): *Lamia, Isabella, The Eve of St. Agnes*, and other Poems. First Edition, with inscription on title: "To B. Davenport Esqre. with J. Keats's comp^ts" (a few letters of the inscription cut off), red morocco extra, g.e.

TAYLOR and HESSEY, 1820.

A most interesting copy, as, at the *head* of the advertisement (relating to *Hyperion*) Keats has written: "*This is none of my doing—I was ill at the Time.*" The advertisement reads:

"If any apology be thought necessary for the appearance of the unfinished poem of *Hyperion*, the publishers beg to state that they alone are responsible, as it was printed at their particular request, and contrary to the wish of the author. The poem was intended to have been of equal length with *Endymion*, but the reception given to that work discouraged the author from proceeding.

"Fleet Street, June 26, 1820."

Underneath this advertisement, Keats has written: "*This is a lie.*"

Canon Ainger's collection also describes several interesting Autograph Letters, *e.g.*, a most interesting and characteristic one (No. 594) from Lamb (Charles and Mary), A.L.s., 1 page 4to, addressed to Mrs. Badams, n.d. (August 20, 1833); and another (595) from Lamb (Charles) A.L., 3 pp. 8vo, addressed to Miss Holcroft, n.d. 1827?

Apropos, writes our own bibliographer, it is extraordinary how seldom one comes across any inscription of real interest in any book. The common form of the thing is limited to some such scribble as "Jane Tomkins—her booke," a line or two of incomprehensible quotations, an unknown autograph (cut into), a simple sum in addition $\frac{137}{206}$, a schoolboy assertion of proprietorship, or the note of some studious egoist: "Began this booke June 3, '57—finished April 21, '58."

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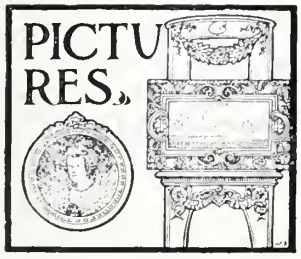
THE June sales were of unusual interest, but the interest was almost exclusively concerned with the early English school of artists. Three Saturdays were taken up with dispersals which fall within this category, and their importance is indicated by the fact that the combined total amounted to no less than £113,102. The dealers complain of bad times—but since when have they not complained of the same thing?—but when anything of importance comes up for sale they are all more than keen on obtaining it! The times are obviously not quite so bad as they would have us believe. It is true that picture buying, being largely a luxury, is more or less influenced by the money market, and for the last two or three years "things in the city" have been anything but brisk, but lately there have been signs of the passing of this wave of depression, and so perhaps by the autumn even the trade in pictures will experience the full benefits of the revival in trade.



The first sale of the month (June 4th and 6th) comprised the highly important collection (or rather what remained of it) of pictures and water-colour drawings of Mr. James Orrock, R.I., the well-known artist who, owing to ill-health, is ordered away from London. Mr. Orrock has long been known as an ardent collector, and his enterprise and success in this direction were fully set forth in Mr. Byron Webber's monograph "James Orrock, R.I.," published only a few months ago. The sale appears to have been hurriedly decided upon, and when Messrs. Christie's catalogue was issued it was seen that Mr. Orrock had parted with many of his most famous pictures and drawings. There yet remained, however, sufficient for two days' sale, the 323 lots showing a total of £65,946 11s. The sale on the Saturday had a distinctly artificial element, which was not encouraging to would-be buyers.

The late Duke of Cambridge's very interesting collection of pictures and historical portraits of the early English school came up for sale on July 11th, 118 lots realising no less than £33,112 16s. The more important were: A. Canaletto, *Greenwich Hospital*, 23 in. by 37 in., 220 gns.; Giorgione, *Portrait of a Lady*, in black and yellow striped dress, talking to a girl in rich red dress with white bodice, a third lady in black and grey dress on the left, on panel, 29 in. by 50 in., 200 gns.; Sir E. Landseer, *Prince George's Favourites*, the pony "Selim," the Newfoundland dog "Nelson," and the spaniel "Flora," 39½ in. by 49 in., exhibited at the Royal Academy, 1835, engraved by W. Giller, 750 gns.; a portrait, probably by J. Zoffany, of *Queen Charlotte*, in rich white and gold dress, and red robe lined with ermine, taking a rose from a basket which a negro page is holding, 52 in. by 37 in., 530 gns.; twelve portraits by Sir W. Beechey, including *H.R.H. Princess Augusta Sophia*, 50 in. by 40 in., engraved by S. W. Reynolds and S. Cousins, 420 gns.; *H.R.H. Princess Elizabeth*, 30 in. by 23½ in., 130 gns.; *George Prince of Wales*, afterwards George IV., in the uniform of the Hussars, wearing the Star of the Garter, 50 in. by 40 in., 1,600 gns.; and *H.R.H. Ernest Augustus*, Duke of Cumberland, King of Hanover, in the uniform of the Hussars, 55½ in. by 43 in., 270 gns.; three portraits by T. Gainsborough, *Maria Walpole, Countess Waldegrave, Duchess of Gloucester*, in gold-tinted dress with pearl ornaments, leaning her head upon her left arm, which rests upon a pedestal, 35½ in. by 27½ in., 12,100 gns.; *H.R.H. William Henry Duke of Clarence*, afterwards King William IV., as a youth, in naval uniform, wearing the star and ribbon of St. Patrick, oval, 28 in. by 23 in., 1,500 gns., and *Queen Charlotte*, in white muslin dress embroidered with gold, and lace headdress, standing holding a fan, a dog by her side, small whole length, 23½ in. by 15½ in., 1,650 gns. J. Hoppner, portrait of *Maria Walpole, Countess Waldegrave, Duchess of Gloucester*, in black dress with black lace scarf, seated by a table, 50 in. by 40 in., 420 gns. A. Ramsay, a pair of nearly whole-length portraits of *Queen Charlotte*, in rich dress with blue robe lined with ermine, and *George III.*, in rich gold dress and robes lined with ermine, wearing the collar of the Garter, each 52 in. by 42 in., 920 gns.; and a *Portrait of a Young Princess*, by the same, in pink dress trimmed with lace and white lace cap, 23½ in. by 23½ in., 320 gns. Sir J. Reynolds, portrait of *Maria Walpole, Countess Waldegrave, Duchess of Gloucester*, in white muslin dress embroidered with gold, white turban, 30 in. by 25 in., 1,400 gns. G. Romney, portrait of *H.R.H. Princess Sophia Matilda of Gloucester*, in white muslin dress, with bright red mantle thrown over her left shoulder, 48 in. by 40 in., 4,100 gns. J. Zoffany, portrait

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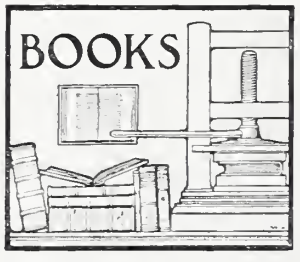
of *Maria Walpole, Countess Waldegrave, Duchess of Gloucester*, in white silk dress trimmed with lace, 35½ in. by 27 in., 400 gns.

The sale of the third Saturday in June (18th) was made up of several properties, and included the collection of modern pictures and drawings and works of old masters of the late Mr. John Corbett, of Impney, Droitwich; modern pictures and drawings of the late Mr. C. J. Leaf, of Beechwood, Tunbridge Wells; of the late Mr. J. Goddard, of The Priory, Hampstead; and other properties—the total of the day (156 lots) amounting to £9,159 16s. 6d. A few only of the pictures call for special mention. K. Heffner, *Departing Day*, 45½ in. by 77½ in., with the engraving by Camille Fonce, 230 gns.; Erskine Nicol, *Notice to Quit*, 17½ in. by 26½ in., 1862, 155 gns.; B. W. Leader, *Sand Dunes*, 45 in. by 69 in., exhibited at the Royal Academy, 1891, 300 gns.; E. Crofts, *Marlborough, after the Battle of Ramilies*, 45 in. by 87 in., exhibited at the Royal Academy, 1880, 240 gns.; Luke Fildes, *Jessica*, 26 in. by 20 in., 1888, 230 gns.; T. Gainsborough, portrait of the *Artist's Daughter*, in dark green dress and large hat, 24 in. by 29 in., 300 gns.; Rembrandt, *Head of a Man*, in dark dress and gorget, with dark cap and feathers, on panel, 22 in. by 17 in., 560 gns.; Sir J. Reynolds, portrait of the *Duchess of Ancaster*, in white dress, with blue waistband and bows, 29 in. by 24½ in., 240 gns.; A. Schreyer, *En Vedette*, 32 in. by 26½ in., 1863, 750 gns.; E. Verboeckhoven, *Driving the Sheep*, 28 in. by 40 in., 1864, 270 gns.; and Sir D. Wilkie, *The Spanish Mother*, 40 in. by 50 in., 100 gns.

On June 25th, the sale (which realised £21,714) was also made up of many properties, and among these were a few unimportant pictures removed from the late Duke of Cambridge's residence at Kew; the late Miss G. L. Murray, the late Mr. Adrian C. F. Hope, with many others. Miss Murray's property included a pastel portrait by J. Russell of her mother when young, *Miss Emily de Visme*, afterwards Lady Murray, in white muslin dress with pink sash, playing a harp, signed and dated 1794, 53 in. by 43 in., by W. Bond, 200 gns., and Lawrence's *Portrait of the same* lady when a girl, in white dress with crimson sash and straw hat, seated on a bank in a wood, 50 in. by 40 in., 1,050 gns.; both these pictures were engraved by W. Bond, that of the latter was published under the title of *The Woodland Maid*, Feb. 6th, 1794. The two Hope pictures were family portraits by Sir H. Raeburn, one of *Lady Charlotte Hope*, wife of Lord President Hope, in black dress with white lace, red cloak over her shoulders, 29½ in. by 24 in., 1,370 gns., and the *Right Hon. Charles Hope*, of Granton, Lord President of the Court of Session for thirty years from 1831, as Lord Advocate, in black coat, vest, knee-breeches, and stockings, 49 in. by 39 in., engraved by G. Dawe, 675 gns. Another property consisted of a portrait, by Raeburn, of *Master John Hamilton Gray*, of Carntyne, aged thirteen, in blue coat, with white vest and collar open at the neck, 50 in. by 40 in., 1,550 gns.; and two other Raeburns were a companion pair of portraits, 35 in. by 26 in., *Mrs. Pitcairn*, wife of Provost Pitcairn, in brown dress, with white apron and black lace fichu, 390 gns.; and *Provost Pitcairn*, of Dundee, in brown coat and vest, 200 gns.

The picture of the day was a remarkably interesting example by G. Romney, a *Portrait of a lady* in white dress with gold ribbon on her sleeve and in her hair, in an oval, 30 in. by 25 in., 3,300 gns. For over forty years this portrait has been in Tasmania, where it was taken by the present owner; the lady in the picture is almost exactly identical with the Duchess-Countess of Sutherland, whose portrait Romney painted in 1782. A second Romney portrait was sold by order of the executors of the late Mr. Thomas Drummond Gilbert, and was a head of *Lady Hamilton*, in white low dress with muslin scarf over her hair, leaning her head upon her right hand, 26½ in. by 24½ in., 900 gns. There were also the following:—Sir T. Lawrence, portrait of *Miss Juliana Copley*, afterwards Lady Watson, in white muslin dress with dark sash, powdered hair bound with a white muslin scarf, 30 in. by 25 in., 2,400 gns.—a beautiful example of a fine early Lawrence; J. Hoppner, portrait of *Mrs. William Dundas*, in grey and green dress, 30 in. by 25 in., 1,750 gns.; A. Van der Neer, a river scene, with buildings, boats and figures, on panel, 23 in. by 32 in., 1,000 gns.; J. B. Greuze, *A Girl at Prayer*, 27½ in. by 22 in., 100 gns.; J. Stark, a woody river scene, with two peasants and a donkey, by a pool, on panel, 15 in. by 21 in., 310 gns.; S. Ruysdael, a river scene with buildings, ferry boat, figures and animals, signed and dated, on panel, 18 in. by 24½ in., 215 gns.; and two by F. H. Dronais, the property of Mr. J. H. Fitzhenry, portrait of *Alexandre Vicomte de Beauharnais*, in white dress with a blue sash, holding with his right hand a portrait of his father, and wearing a miniature of his mother, suspended by a chain, round his shoulder, 28½ in. by 22 in., 480 gns.; and a miniature of the artist pointing to a picture (supported by a negro) of the Marquis de Beauharnais, Governor of Martinique, and his wife the Marquise, 4 in. by 5¾ in., 500 gns.

THE four days' sale, held by Messrs. Hodgson, terminating on June 3rd, included the Library of the late Rev. H. G. Jebb, removed from Lexham Gardens, and may fairly be said to have comprised books upon most subjects. They were indeed of a very varied character, useful and far-reaching—of a kind that a reader rather than a lover of books for their own sake, might have bought *en bloc* for a comparatively small amount, and have been all the better for the possession of. From our point of view, however, there is not much to notice, though the sale was important in a general way as further proof of the sudden change that has come over the book market. For some reason or other books which are not in themselves of great rarity seem to have fallen on a peculiarly evil time, and are now to be got not merely for less, but for much less than they would



have realised twelve months ago. We place the depreciation at from thirty to forty per cent., and there is every prospect of this fall being still further accentuated. It is the outcome, we believe, of the inflated markets of the last few years—a natural re-action against the very high and often foolish prices which collectors were willing to pay when everything seemed to appeal to them with irresistible force. The scholar, contrasted with the accumulator, has now the opportunity of coming by his own.

Although the catalogue was bulky, comprising as it did some 1,350 lots, Messrs. Hodgson's sale only realised about £1,700. A complete set of the *Dictionary of National Biography*, including the supplementary volumes, together 66 vols., half morocco, brought £43, the *Poems* of the Sisters Brontë, 1846, £19 5s., and an extra-illustrated copy of the last complete edition of *Bryan's Dictionary of Painters and Engravers*, 2 vols., 1886, the text inlaid to royal folio size, £45 (morocco extra). The point to notice in connection with the original edition, or 1846, of the *Poems* by Currer, Ellis & Acton Bell, is that there are two issues, the first and more important having the imprint of Aylott & Jones. This copy belonged to the first issue and was complete with the slip of "errata," often missing. The highest amount realised at this sale (£152) was obtained for the first two series of the *Suite d'Estampes*, illustrative of French customs and costumes during the eighteenth century, 2 vols., royal folio, 1774-77, original boards, uncut. The third volume, completing the full series of 36 plates after Moreau le Jeune and Freudenberg, appeared in 1783. In June, 1902, the complete work, bound in morocco extra, sold for £300 at Sotheby's. That Mrs. Frankau's *Eighteenth Century Colour Prints* should have dropped to £12, and her *Life and Works of John Raphael Smith* to £16, need occasion no surprise. The "art wave" is passing as we have already had occasion to point out, and the depreciation in the value of works relating to the subject of Art in any of its branches, has not yet reached its lowest point.

Thomas Mace's *Musicks Monument*, styled by Dr. Burney "a most delectable book," is quaintly described as "A Remembrancer of the best practical Music, both divine and civil, that has ever been known to have been in the world." It is a folio printed by T. Ratcliffe and N. Thompson in 1676, and contains a fine portrait by Faithorne. The copy now sold realised £10 10s. (old English morocco). It had three plates, not usually given in collation, and the portrait was in the early state before the alteration of the word "Clericus." Note also a work of a very different class, *The Trip to Melton Mowbray*, a series of fourteen coloured coaching and hunting designs from drawings by J. D. Paul, published by J. Watson, without date. This series appears to have been also published by Fuller. The subjects are long and narrow, not very pleasing, but of considerable value, as much as £11 being realised on this occasion.

The Corfield sale held by Messrs. Sotheby on June 10th and 11th was on the whole more interesting, though it was not of a very high order, for that celebrated firm, at any rate. An imperfect copy of Walton's *Compleat Angler*, 1653, realised the highest amount, viz., £61. Last season a better copy of *The Fisherman's Bible*, as old Isaak's breezy volume is not inaptly called, sold for £405 in the same rooms, and everyone will, of course, remember the Ashburnham series of the first five editions that realised £800 in May, six years ago. Fifty years ago a sound copy of the original edition of 1653 could have been got for £10 or £12. Even that was regarded at the time as a scandalous advance on the published price of eighteenpence. This sale of the 10th and 11th of June produced a total sum of £1,168 19s. 6d.

The library of the late Mr. J. Dykes Campbell, sold on June 13th and following day, contained a long series of works by the Brownings, Coleridge, Lamb, Shelley, and other writers of the comparatively modern English school. One work by Mrs. Browning—*The Seraphim*, 1838, and *Prometheus Bound*, 1833, in a single volume—realised £3 5s. (both half-titles missing), a trifling amount certainly, but interesting from the fact that the book was picked up for 2d. in St. Martin's Lane some twenty years ago. The sensation of this sale was, however, the £325 paid for a presentation copy of Browning's *Pauline*, 1833, in the original boards, with the paper label. A similar copy, but without any inscription, realised £120 in December, 1900. It seems that of the original edition (there is a reprint) of this very scarce but not particularly exhilarating Poem, only eighty copies were printed, and of these only about a dozen can now be accounted for. Browning is said to have destroyed all the copies he could lay his hands upon, but this is probably no more than a surmise, else why in 1886 should he have given this one to Mr. Campbell, and have taken the trouble to ear-mark it. The inscription runs: "J. Dykes Campbell, Esq., from his obliged and grateful friend, Robert Browning, 19, Warwick Crescent, W., March 6, '86." The reprint, to which reference is made above, is really a close facsimile. It appeared the year this inscription was written, in the drab boards, with the label. Of course when compared with a genuine original copy, no mistake is at all likely to arise. The paper is quite different in texture and thickness; the reprint looks new, though it might be made old enough as it has been on occasion. Very few people would, however, be in a position to make such a comparison, by reason of the very great rarity of the original, and under these circumstances reference should be made to the address on page 71: "Richmond, October 22, 1832." If the word "October" is printed in *thin* italics, the book is a reprint, without doubt.

At this same sale Lamb's *John Woodvil*, 1802, in the original boards, uncut, with inscription on the fly-leaf in Lamb's handwriting, brought £25, and Lloyd's *Poems on the Death of Priscilla Farmer*, original wrapper, 1796, £28. This poem is of great rarity, as is well known. It is also important in itself, as in it first appeared Coleridge's "sonnet," addressed to the author. Another sale of quite equal importance was held at Sotheby's on June 15th. The books had been selected from the library of the late Mr. Francis Darby, of Coalbrookdale, Shropshire, and were almost all in excellent

condition. A second folio of *Shakespeare's Comedies, Histories and Tragedies*, having the very rare Smethwick title page, was bought by Mr. Lyle for £230. This copy was, on the whole, a good one, and apparently perfect. The title, containing the portrait and the last two leaves, had been mended, but these defects apart, the book appeared to be sound, and would no doubt have brought considerably more but for the saving words, "sold not subject to return on any account." Books of this important character must, of course, be carefully collated, a process that demands time and experience. When bought "not returnable" the transaction becomes a speculation, within limits, and the consequent risk must be provided against. In this instance it would have been well worth the owner's while to have gone through the book leaf by leaf, and to have made a catalogue of its imperfections, be they few or many. Every purchaser likes to know the worst; it is the fear of latent defects that keeps prices down. *Arden of Faversham*, a tragedy at one time placed to the credit of Shakespeare, probably on the authority of Jacob, who reprinted it in 1770, was first printed in 1592, later issues appearing in 1599 and 1633. Mr. Darby had a copy of the third and last of these old quartos which realised £53. Fifty or sixty years ago it would have brought about £2. The selection, comprising 191 lots in the catalogue, realised £1,615 6s.

Messrs. Puttick & Simpson's sale of June 16th and 17th contained some Byron relics of considerable interest, though they hardly realised as much as might have been expected. Five folio volumes in manuscript, neatly written by one J. M. Hodges, in part doubtless as some slight relief to the tedium of a voyage in the "Ann" from London to Malta and Corfu (Nov. 7th, 1823—July 21st, 1824), sold for no more than £19, unless indeed they were bought in, as they certainly should have been, for these volumes throw not only a great deal of light on the last days of the great poet, but constitute in no slight degree a contribution to the history of his time. Hodges waited upon Lord Byron as he lay dying, and ordered his coffin to be made, recording the facts with great minuteness in this diary. A lock of Lord Byron's hair, accompanied by a letter from his sister, Augusta Leigh, addressed to Mrs. Clarke, who had asked for some memorial of the poet, sold for £13 10s., and a presentation copy of *Childe Harold's Pilgrimage*, 1812, £18.

The sale held by Messrs. Sotheby on the 17th and 18th, was of minor interest in the face of the great miscellaneous collection dispersed on the 20th and two following days. Before referring to that, however, note should be made of Mulcaster's *Positions for the Training Up of Children*, 1581, 4to, which at the first-named sale realised £28; *Ratts Rhimed to Death*, a volume of Rump songs printed in 1660, 8vo, £19 5s.; Captain John Smith's *True Travels and Adventures*, 1630, bound up with the same author's *Generall Historie of Virginia*, wanting the title page and two portraits, 1624, £51; Stonyhurst's *First Four Bookes of Virgil's Æneis*, 1583, 8vo, £30; *The New Life of Virginea* (*sic* for Virginia), 1622, 4to, £36; Thomas Lodge's *Rosalynde*, 1596, a very fine copy, £295; and a number of books from the Bedford Literary Institute, the Council of which it will be remembered unearthed Caxton's *Ryal Book*, disposed of in March, 1902, for no less than £2,225, to say nothing of the two Indulgences found in the binding, which realised another £400. Two of the books belonging to the Bedford Library now realised £101 and £97 respectively. These were an excessively rare edition of *The Salisbury Hours*, London, 1524, small 4to, and *The Salisbury Missal*, printed at Paris in April, 1510.

The miscellaneous sale to which reference has been made, comprised 708 lots in the catalogue, and realised the large sum of £7,826 4s. 6d. Many of the books were so extremely rare that they may fairly be regarded as curiosities, as, for example, Samuel Daniel's *Tragedie of Philotas*, printed by Bradwood in 1687, and two other pieces by the same author, the three in one volume similar to that in the British Museum Library, the only other copy known to exist. This one, bound in morocco extra, brought £30. *The second part of Merry Drollery*, no date (*circa* 1662-63), 8vo, of which no other perfect copy is known, brought £35, and Pope's *Rape of the Lock*, 1714, in the original sewn and uncut state, £43. Only two other copies in this fine condition are known to exist. Classic works of this quality or rarity always command their price, and are free from the depressing influences which sooner or later never fail to manifest themselves with regard to books of almost every variety. Steele's *Christian Hero*, on large paper, 1701, 8vo (£44), is another book of the same class. No other copy on large paper has ever been seen in the auction rooms, and it may well be that this one is unique. Pope's *Essay on Criticism*, 1711, 4to, which realised £60, was published anonymously when the author was only nineteen years of age. It is the rarest of all his works, and this copy, entirely uncut as it was, and in the original blue wrapper, created a great deal of interest, as also did the *Paradise Lost*, with the first title-page, according to Lowndes, 1667, in the original sheepskin as published (£295). A copy of the *Faerie Queene*, 1590-96, 2 vols., 4to, brought as much as £240. It had the blank space on page 332, filled in in the later issues, and the four unpaged leaves of "Sonnets," between pages 600 and 605. In some copies these leaves are substituted by two leaves only, paged 601-2 and 603-4. So fine an example as this had not occurred for sale for many years.

It would, of course, be quite impossible to survey this sale in a few words, and anyone wishing to obtain an adequate idea of its importance should procure the catalogue and note it up from the report in AUCTION SALE PRICES. He will find a great deal to interest him, for catalogues of books issued from Sotheby's and, indeed, by the other London literary auctioneers, consist no longer of bald statements of technical details. They are often scholarly compilations of the very greatest use to bibliographers and, indeed, to all who are interested in books and their history. We must leave this one, however, merely pointing to a few entries which from their unusual importance demand such passing notice as can

here be given them. The original manuscript of Burns's *The Cotter's Saturday Night*, consisting of twenty stanzas of nine verses in each, made £500, and a copy of the second Edinburgh edition of his *Poems*, 2 vols., 1793, no less than £150. The *Poems* was accompanied by a signed autograph letter from the Poet to Creech, the publisher, comprising 2½ quarto pages, and dated "Dumfries, 16th April, 1792." This copy was, moreover, of exceptional interest, as it contained a large number of entries in the handwriting of the poet, and two notes by him having reference to his contemplated departure to the West Indies. A sound copy of the original edition of *The Vicar of Wakefield*, 2 vols., Salisbury, 1766, by this time a comparatively common book one would think, made £87 (old calf); *The Rubáiyát*, 1st ed., 1859, £39 10s. (original wrapper); Francis Kirkman's *The Wits*, 1662, small 8vo, an excessively rare work, £33 10s. (original sheep); Lamb's *Prince Dorus*, 1811, £40 (blue wrapper); *The Dunciad*, 1st ed., and the first issue before the advertisement was added at the back of page 51, £46 (old calf), and many other fashionable books which the prevailing depression in the literary market has failed to affect. This was the last good sale of the month, the four others that bring its record to a close yielding but little that need be noticed anywhere.

JUNE proved to be a record month in the auction world, the average at Christie's being over £10,000 a day. This, however, is not surprising when it is remembered that the collections sold included the pictures, silver plate, and porcelain of the Duke of Cambridge and the concluding portion of the remarkable Hawkins collection; the effects of the Duke of Cambridge, including the pictures, producing £90,000; and the Hawkins' sale accounting for another £43,000.

In addition to these, the sale of Mr. Tyrell's Sèvres porcelain and other properties at the same rooms on the 20th, which included several excellent miniatures, realised £14,000, and for the Murdoch collection of coins sold at Sotheby's nearly £6,000 was obtained.

The Duke of Cambridge's Silver Plate

ON Monday, June 6th, at Christie's, commenced the two days' sale of the silver plate of the late Duke of Cambridge. The collection, which was more remarkable for quantity than quality, consisted of no less than 321 lots, most of which were either engraved or chased with the Royal Arms, Garter motto, and Crown.

The most notable item on the opening day was a German sixteenth century nautilus cup, 6½ in. high, surmounted by a figure of Neptune riding a sea horse, which fell to the bid of a private buyer at £700. Two fine Nuremberg silver-gilt cups then realised £200 and £280 respectively; a Dutch pencil-gilt spice plate, *circa* 1720, £105; and a threaded shell and fiddle pattern service of forks and spoons, weighing 342 oz., £103. £600 was the final bid for the large oviform silver-gilt vase, bearing an inscription, a dedication to the Duke from the officers of the Coldstream Guards; the Ascot Cup for 1821, won by the Duke of York's *Banker*, 109 oz. 5 dwt., produced no higher bid than 52s. per oz., and a pair of William III. two-handled cups and covers, by Joseph Ward, 1698, 22 oz. 2 dwt., 84s. per oz.

The items on the concluding day were of minor interest, the highest per oz. being 66s. paid for a table bell, dated 1816, weighing 6 ozs. 12 dwts. A most cumbrous lot was a pair of dessert stands, one by Paul Storr, 1809, the other by Philip Rundell, 1820, and a set of four smaller stands *en suite*, of a combined weight of 850 ozs., made 12s. 6d. an oz., or about £530; £400 secured two ice-pails, formed as copies of the Warwick vase, by Paul Storr, 1811, weight, 749 ozs.; and an oval salver by Rundell, Bridge & Rundell, 1834, weight 253 ozs., was bought for £142. Together the two days produced a grand total of £16,632.

The Massey-Mainwaring Sale

THE sale of this enormous collection at Robinson and Fisher's, which occupied six days, June 6-11, suffered considerably from the counter attractions at Christie's, the attendance being at no time great.

The first day's portion only produced about £3,000, and considering the reputation enjoyed by the collection, which was for so long on view at South Kensington and the Bethnal Green Museum, prices ruled distinctly low. The only item of great importance was a pair of early eighteenth century bronze figures, representing Cupid and Bacchus, which realised £787 10s. This lot, a choice example of its period, was at one time in Lord Cadogan's collection.

On the second day, with the exception of one item, no lot realised £50, the total for the day being about £2,000. The object in question was an early seventeenth century Augsburg tankard, the drum of carved ivory, and the mounts of silver gilt, which was purchased for £236 5s.

The third and fourth day contained practically nothing of any importance, but the fifth was notable for the fine specimens of jade sold, and also the excellent prices obtained for a large collection of Japanese netsukés. Two combined Chinese crystal vases, beautifully carved with fruit and foliage, fell to a bid of £178 10s.; a whitish jade vase, with green jade stopper, made £173 5s., and another fine jade vase, carved with flowers and birds, realized £110 5s.

The concluding day of this sale, which included some good examples of French furniture, brought the total for the six days to about £36,000, the highest price being £4,935, given for the Caffier commode, the identical piece mentioned and illustrated in Lady Dilke's book.

The Duke of Cambridge's Porcelain, Furniture, and Objects of Art

THE sale of the art collection of the Duke of Cambridge constituted the event of the season at Christie's, extending over six days, and producing an aggregate of about £40,000.

The first day was notable for the sale of a magnificent Rose du Barry écuelle, cover and stand, painted with Teniers subjects in panels, which made £1,365; an apple green cabaret, by Levé Pere, £283 10s., and a pair of oviform vases, painted with

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Chinese subjects, mounted with ormōlu, £257 5s. High prices were obtained for the old English porcelain: a Worcester dessert service, sold in twenty-six lots, making about £900; a pair of Chelsea vases, £99 15s.; and a Nantgarw breakfast service, £79 15s.

Of the French furniture and objects of art the following must be mentioned: a pair of Louis XV. marqueterie encoignures, mounted with ormolu, £1,050; a unique Boulle casket, 13¾ in. by 22 in., £682 10s.; a pair of massive Louis XVI. ormolu candelabra £504; a pair of Sèvres vases, mounted with ormolu, £472 10s.; and a pair of Louis XVI. oviform vases of green cut glass, with similar mounts, £409 10s.

The second day contained few items of interest, but the following day's section, which included many fine miniatures and snuff-boxes, amply compensated for the temporary lull, nearly £15,000 being realised.

The *clou* of the sale was a Louis XV. gold box, painted with sporting subjects in polychrome enamel, which was bid up to £2,000. Another fine box of a later period, enamelled *en plein*, with panels painted *en grisaille*, fell to a bid of £1,600. An extremely interesting lot was an ivory tablet case mounted with gold, with small panels of hairwork above, with the inscription: "Souvenir d'Amitie," bearing on either side Cosway miniatures of the Princesses Mary and Sophia, the daughters of George III. This item, which had an enhanced interest owing to one of the leaves bearing a pencil record regarding its presentation, made the high figure of £850. £650 purchased a fine Louis XVI. gold snuff-box, with panels in white and blue enamel, and bearing a miniature of George IV., by Bone, on the cover; another fine box of the same period, with plaques of old Sèvres porcelain, made £720; and two others, one with panels, after Boucher, and the other with subjects *en grisaille*, by Degault, went for £500 and £460 respectively.

The miniatures, of which several were by Cosway, naturally realised excellent prices, the highest figure, £378, being given for one by Cosway of the *Princess Sophia*. Three others from the same artist's brush, *Princess Mary*, *Duchess of Gloucester*; *George IV. as Prince of Wales*; and *William IV. as Duke of Clarence*, realised £367 10s., £157 10s., and £147 respectively; a fine example by Andrew Plimer, of *Augustus, Duke of Sussex*, was bought for £105; and two enamels, by Bone, of *George IV.*, made £231 and £189.

The only other item of first importance was a pen-and-ink drawing of *John, Duke of Marlborough*, by Faber, which realised £152 5s.

On the fourth and fifth days' sale comparatively few high prices were made, the most notable being £157 given for a miniature of *William IV.*, by Roche, and £367 for a circular horn snuff-box with an oval enamel, by Bone, of *Princess Amelia*.

The Duke's Orders and decorations occupied the concluding day, the magnificent Lesser George of the Most Noble Order of the Garter, with the cameo by Caputi, making £1,790, the smaller George £500, and the Star of the Garter in rubies and diamonds £720.

Stuart Relics

On the 16th Sotheby's held an interesting sale of Stuart relics, a large gathering being present. £61 was the final bid for King Charles I.'s ebony toilet case, containing a silver-mounted ivory box, with shaving brush and ivory comb, etc.; the cambric and lace collar in which King Charles was beheaded made £70; a pair of gloves with richly embroidered gauntlets, worn by the ill-fated Monarch, went for £20, and the same figure was given for the King's purse.

The Orrock Silver Plate

The sale of Mr. Orrock's silver plate, which took place at Christie's on the same day, was of little importance. A huge epergne by T. Partes, 1766, weighing 158 ozs., made £1 6s. per oz. (£162); a Charles II. small porringer, 1683, maker's mark H.S. with crescent below, 3¾ ozs., £10 per oz.; a Queen Anne pounce box, 1705, 4¾ ozs., £7 10s. per oz.; and an octagonal sugar dredger by E. Gibbon, 1723, 2 ozs. 1 dwt., went for £9 per oz.

Furniture

A few fine specimens of Chippendale furniture appeared at Christie's on the 17th, notably a chair similar to the pair sold two years ago for a thousand guineas. But this time only £336 was realised. An armchair by Chippendale made £112, and an old English satinwood settee, with a pair of armchairs *en suite*, went for £147.

The Tyrell Sèvres Porcelain, &c.

This sale on the 20th included a locket containing miniature portraits of John Croker and his wife Frances, by Nicholas Hilliard, for which a high price was anticipated. These anticipations were realised, as the precious little work made as much as £2,520. A fine Louis XV. snuff box realised £892 10s., and then interest centred round a vase of mazarin blue porcelain, with Louis XV. mounts of ormolu, for which £1,700 was given. A magnificent old Sèvres vase and cover, with a profile head of Louis XIV. painted in grisaille, made the large sum of £808 10s.; a pair of oval white vases, 8 in. high, from the same factory, £300; and a unique pair of Boulle caskets, £480. Two large regulator clocks, one in a Regency and the other in a Boulle case, made £378 and £441 respectively. An exceptionally fine lot was a Louis XVI. carved and gilt suite of nine pieces, covered with old Beauvais tapestry, which was secured for £1,350; an early eighteenth century bronze figure of Neptune, after Coysevox, went for £420, and a Louis XVI. parqueterie table, beautifully inlaid and mounted with ormolu, for £483.

The Hawkins Sale

Messrs. Christie concluded on the 30th the dispersal of the third and, for the present at all events, the concluding portion of the extensive collection of objects of art and vertu formed chiefly during the last thirty or forty years by the late Mr. C. H. T. Hawkins. The third portion realised £42,816 14s. 6d., and the three portions extended to 2,430 lots and occupied

eighteen days in selling. Two other days were taken up with the sale of the pictures and Turner and other engravings, the grand total amounting to £185,028. Mr. Hawkins confined his attention to just half-a-dozen sections of art collection, and in this respect his accumulations formed a somewhat unique assemblage. It cannot be reasonably compared with any previous sale. The Bernal sale of 1855 included all the various sections represented in that of Mr. Hawkins, and, in fact, nearly every other conceivable phase of art collecting, and in every one of them Mr. Bernal purchased only the finest articles. But that sale, which occupied thirty-two days and extended to 4,294 lots, only produced £62,690 18s., probably not one quarter of its value to-day.

We have made a careful summary of the various objects in the three portions of the Hawkins collection, with the following interesting result. These three portions were made up as follows:—Snuff-boxes, 800; miniatures, 686; miniatures in enamel, 127; objects of vertu, 341; watches, 101; old Sèvres china, 220, with a number of other lots of Chelsea, Dresden, Worcester, Vienna, and other porcelain. The miniatures probably numbered nearly 1,000, as several of the lots comprised from two to six examples each. There are many interesting stories of Mr. Hawkins's enterprise as a collector. One of these is worth repeating. A well-known Bond Street dealer purchased *en bloc* a collection of snuff-boxes in Russia; this duly arrived in London and was set out in a room by itself. One day when Mr. Hawkins called he was asked to look at the collection, and, after inspecting it, he asked the price for the whole. He was told £13,000. He agreed to take the collection at that price, and, on the question of payment being broached, he was told that he could have twelve months' credit, and this was agreed upon. Shortly afterwards the same dealer purchased a jewel, which he offered to Mr. Hawkins for about £70. He liked the article, and, with the true instinct of the collector, suggested that, if the dealer would throw it in over the snuff-box transaction, he would give him a cheque at once for the £13,000. The offer, it is almost needless to say, was accepted.

Lace Sale in Paris

One of the most important lace sales which have taken place in Paris during the last decade was held at the Hotel Drouot during the last week in June. So large was the number of lots that two entire days were occupied in their disposal, and the room, No. 7 on the first floor, was filled with well-known dealers and connoisseurs eager to possess some of the fine examples collected by the late Princess Mathilde, first cousin of Napoleon III., who married the Russian Prince Demidoff. Her jewels were sold at high prices last month, and have since changed hands at largely augmented figures.

Of the 235 lots of fine lace, no fewer than 104 lots were old laces, the remaining numbers being modern, but of excellent quality, mostly white. Between forty and fifty pieces of black lace, chiefly fichus, shawls and skirts of Chantilly, were also included in the sale.

The bidding was extremely brisk when the finest Alençon was sold, but lower prices were given than would have been obtained at Christie's, judging by the figures reached in England during the last few years. The property of the Princess was essentially wearing lace; her garnitures, flounces of Alençon, scarves, and dresses of point d'Argleterre and edgings of Mechlin and Italian laces were of the kind beloved of French women for use, rather than quaint and rare museum specimens.

Amongst the modern laces there were toilet mats and cloths of felt guipure, flounces of Valenciennes, jackets, veils, pelerines, and skirts of Brussels application, Chantilly and English appliqué.

The highest price given was 3,880 francs for a splendid piece of point d'Angleterre of the time of Louis XVI. There were over 6 mètres; the design was of flower-filled vases and garlands showing an exquisite variety of stitches. With this was included another length, of a mètre and a half, of the same design.

There was also keen competition for some fine Alençon of the same period. There were two widths in this lot, and the length, 21 mètres, was in several pieces; this was eventually knocked down for 2,600 francs. Amongst the antique laces sixteen lots of Alençon were sold, twenty-seven of point d'Angleterre, and twelve of Mechlin. The Italian laces do not seem to have appealed especially to the taste of the Princess, for there was little point de Venise or point de Milan, the most remarkable piece of Venetian lace being a flounce measuring 3½ mètres; the work was raised and very fine; this fetched 3,680 francs, and we congratulate the purchaser on obtaining a bargain.

The highest price reached amongst the modern laces was the 1,505 francs for 6½ mètres of English application, with some short lengths of similar pattern.—E. J.

Sale of a Strad

Messrs. Puttick's rooms, during June, were the scene of the sale of a violin by Antonius Stradivarius, with a romantic history. About thirty years ago the instrument belonged to a footman, who exchanged it for a concertina with an itinerant musician. For many years it was played in the streets of London, eventually being sold for £25. On June 28th it realised £700.

It is interesting to recall that another instrument by the same maker appeared in Puttick's rooms a few years ago, for which £860 was given.

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ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Autographs.—M. C., Rugeley (3,720).—Ordinary letters of the Duke of Wellington, of no special interest, are worth very little, 5s. or so. Historical documents, however, invariably fetch high prices; *e.g.*, a short letter written by the "Iron Duke" after the Battle of Waterloo, recently realised £101 at Sotheby's. This, by the way, is specially interesting, in view of the fact that it emphatically asserts British rights to the honour of this famous victory. The two in your possession are probably worth about two or three guineas each, but this may be lessened or enhanced according to whether they contain specific instructions to someone, or merely a casual mention of the Chartist Rising, etc. If you will send them for our inspection, we shall be pleased to assign a definite value.

Bank Notes.—J. B., Sharrow (3,564).—Your five-guinea note on the Pontefract Bank is one of an interesting series issued in Yorkshire during the time of great scarcity of gold. The issuer claims the option of paying "in cash, or Bank of England note," so protecting himself from a sudden demand for gold. In many cases the holder would not notice the innovation.

F. I. W., Wavertree (3,851).—Your "Fort Montague" note is one of a series of "skit" notes, which were issued about 1800, in derision of the great number of bank notes then flooding the country. See answer to "E. H., Durham University" in the August (1903) issue of THE CONNOISSEUR.

Books.—D., Grantham (3,896).—A complete set of *Household Words*, in parts, would fetch from 20s. to 30s.; if bound in leather, about double this sum.

J. W. H., Hull (3,414).—Your copy of Baxter's *Saints' Rest* is only worth a few shillings, the first edition (1650) about six guineas.

C. R., Derby (3,443). — The first edition of Christopher Barker's *Genevan Bible* appeared in 1576, and your copy is one of the many published subsequent to this, and consequently of no interest to collectors.

H. G. A., Portsmouth (3,895).—*Charles O'Malley*, 1841. This, the first edition of Lever's most famous work, is worth about £2 10s. perfect.

E. B., Earlsfield.—The selling value of *The Present State of France*, 1687, is not more than 10s.

W. J. B., Winchfield (3,836).—The books mentioned in your list are entirely valueless.

B. F., Caister-on-Sea (3,848).—Your volume of *Dr. Syntax's Tours*, 1819, is part of the ninth edition, worth about 30s.; the first, published in 1812, is worth from £5 to £10, according to condition.

E. T., Battersea (3,810).—A first edition, 1667, of Milton's *Paradise Lost*, with the first title-page, fetched £355 at Sotheby's last year; your edition, 1781, however, is one of the many subsequent reprints which have little value. Bring your *Prayer Book* to us for examination.

F. E. C., Midsomer Norton (3,797).—*The Mystery of Edwin Drood*, by Chas. Dickens, first edition, illustrated by S. L. Fildes, published by Chapman and Hall, 1870, in good condition, is worth about two guineas. The value of Dickens' first editions is not at present appreciating. Large paper copies of Hume's *History of England* realise from £8 to £10; ordinary copies about 45s.

W. A., Loughborough Junction (3,775).—*Continental Annual*, 1832, *Friendship's Offering*, etc. These books were published in such large quantities as to preclude them from being of any special value. The publications of Rodolph Ackermann issued about 1812, are the works of this class at present in demand. The introduction of lithography into England is attributed to this publisher.

E. D., Portsmouth (3,881).—Your Bible is one of the many editions issued by Robert Barker, which are worth very little. The two editions, issued in 1611, called the great "He" and "She" Bibles respectively, owing to a typographical error to be found in the Book of Ruth iii. 15, where the Moabites are referred to in the first as "He," and in the second "She," are the valuable ones; the former being worth about £35, the latter £20.

E. D., Caterham (3,834).—Your book, *Religious Treatise on the Mass*, is of comparatively small value, 5s. at the most.

H. T., Bristol (3,857).—Hogarth, Haymarket, was the publisher of *Pictorial Sunday Readings*, and there is little value attached to coloured plates depicting scriptural scenes. Send your Bible for our inspection.

M. B., Derby (3,783).—The first edition of Swinburne's *Poems and Ballads* appeared in 1866. About £8 would be paid by a collector for a perfect copy.

Continued in advertising pages.

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